

HOUSE & GARDEN

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June, 1936

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Country Rooms
Garden Lighting
Small Houses
Price 35 cents

Carl Brosmer

SENSIBLY MODERN is the room that says, "First of all, I'm comfortable." For rooms



Modern beauty and modern comfort are combined in this delightful bedroom. And both beauty and comfort start with the floor—a restful effect in Armstrong's Embossed Inlaid (No. 5470). Study this room. You'll find it filled with smart ideas that make for better living.

are designed to be lived in as well as to be looked at. Perhaps this explains the steadily growing acceptance of Armstrong's Linoleum Floors for the nicer rooms in the home. To *any* room these modern floors bring a delightful combination of beauty and comfort. They are colorful, foot-cushioning, and quiet. And the easiest of all floors to keep clean. Occasional waxing with Armstrong's Linogloss Wax (self-polishing) keeps the colors glowing. A quick dusting is all the daily care needed. Please accept our invitation to see the latest in Armstrong Floor fashions now on display at local stores. Your merchant has scores of designs to choose from, all created for comfortable living. And at prices that will be a real comfort to your purse. Just bring room measurements with you for exact costs.

The most satisfactory way to install linoleum on wood floors is to insist on a permanent job cemented over felt.



Decorating Ideas by the Bookful. We have prepared a 36-page book for you, full of ideas that will help you brighten your home. Ask for "Floors That Keep Homes in Fashion." This book is illustrated with room photographs in full natural color. Just send 10¢ (40¢ outside U. S. A.) to Armstrong Cork Products Company, Floor Division, 3606 Mulberry St., Lancaster, Pennsylvania. (Makers of cork products since 1860)

Complete decorating specifications for this sensibly modern bedroom will be sent to you on request. No charge.

ARMSTRONG'S LINOLEUM FLOORS

for every room  *in the house*

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distinguished
English copies of
 17th & 18th century English silver

Our remarkable collection of silver plate includes hundreds of delightful objects (some for as little as 98c, some for as little as 798.00). The few values shown are typically thrifty: the Biscuit Box, 39.95; Candelabrum, 54.95 (the pair); a Salt and Pepper Set, 4.98; a Three-Piece Coffee Service, 37.50; a Toast Rack with Burner, 16.98.

*Macy's prices are invariably low for cash.

MACY'S
 Silver Department — Street Floor



*Translated from
 the Scandinavian*

WOOL PLACE MATS* and runners (Macy's exhilarating adaptations of Swedish rugs) are our newest contribution to elegant and carefree summer dining—indoors or out.

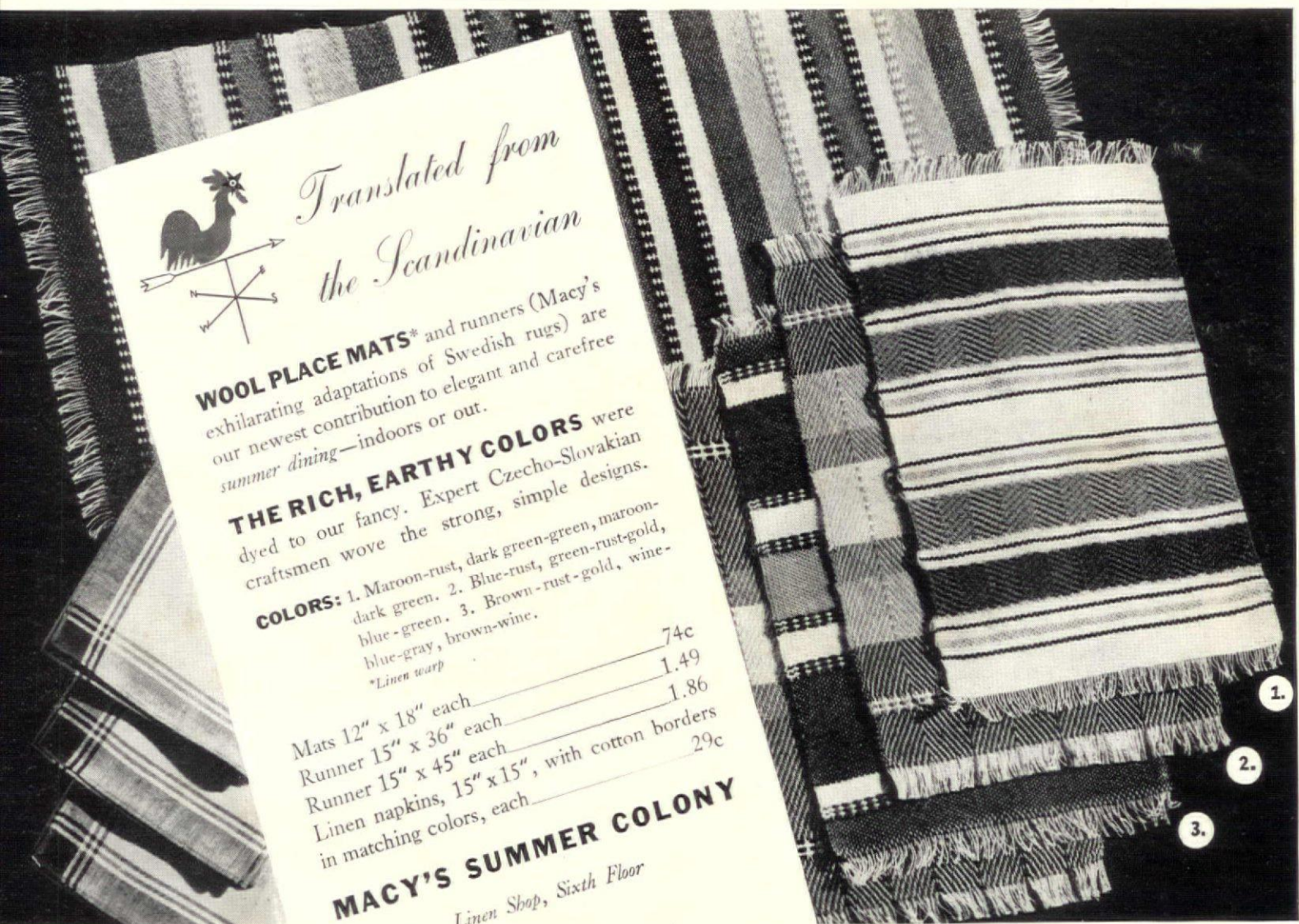
THE RICH, EARTHY COLORS were dyed to our fancy. Expert Czecho-Slovakian craftsmen wove the strong, simple designs.

COLORS: 1. Maroon-rust, dark green-green, maroon-dark green. 2. Blue-rust, green-rust-gold, blue-green. 3. Brown-rust-gold, wine-blue-gray, brown-wine.

*Linen warp

Mats 12" x 18" each	74c
Runner 15" x 36" each	1.49
Runner 15" x 45" each	1.86
Linen napkins, 15" x 15", with cotton borders in matching colors, each	29c

MACY'S SUMMER COLONY
 Linen Shop, Sixth Floor



SUMMER LIVING-ROOMS

in the House of Years



Fine Reproductions. A delightfully cool color scheme . . . oyster grey walls, lemon taffeta curtains, and lime-green "caracul" broadloom carpeting. A fine Adam mantel is set against a gold mirror. Two easy chairs in green and white chintz, \$153 each. Sloane Mastercraftsmen reproduction of a Sheraton mahogany desk, \$165, and open-arm chair, \$85. Reproduction of a Sheraton mahogany commode, \$115. Fine antique Sheraton mahogany clock barometer, \$225. Crystal chandelier, \$130.

SLOANE DOES BOTH

Budget Furniture. Although Sloane budget furniture costs no more than ordinary furniture elsewhere, it is of authentic design and made in Sloane's own workshops to give lasting satisfaction. Westbury sofa in egg-plant chintz, \$155; in muslin, including labor to cover, \$110. Mahogany coffee table, \$22.50. Mahogany shield-back side chairs in yellow damask, \$31.50 each; in muslin, including labor to cover, \$27.50. Chippendale extension card-and-dining table, \$29.50. Chintz curtains, \$10 a pair. Broadloom carpeting, \$4.75 a sq. yd. *House of Years, Street Floor*



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FIFTH AVENUE AT 47TH • NEW YORK

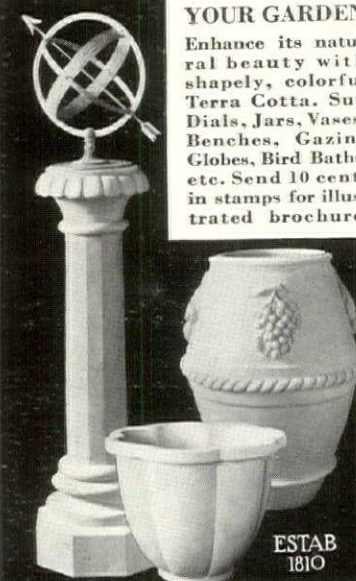


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Beautiful sterling silver service of Early American type made by Bailey & Co. of New York about 1850.

Service consists of five pieces as shown. Price \$600.00.

Tray, genuine English Plate, separately \$75.00; or a total combination price of service and tray \$650.00.

Will send on approval.

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Canterbury	Louis XV	Strasbourg
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We have in stock the above and many others. Correspondence solicited.

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Memphis Tennessee



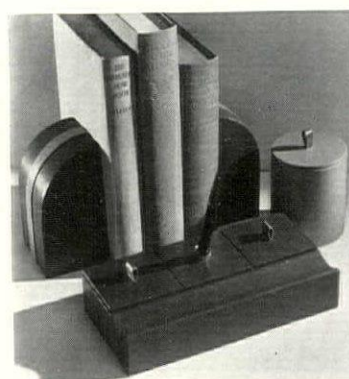
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SHOPPING



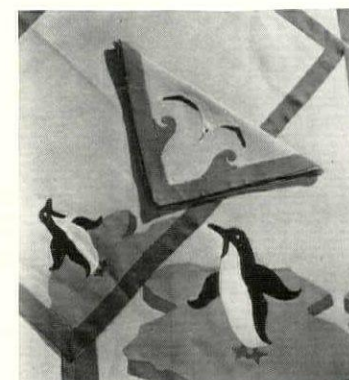
WITH a desk set like this one, even paying back bills will be a pleasure. Included in the long narrow box are pen holder and pen, adequate stamp space, and an inkwell. This costs \$16.75. Covered tumbler is a cigarette box which sells for \$3.50; and the other item a pair of bookends priced at \$6.50. All are made of fine kidskin in a rich deep blue with bright red accents and linings forming the decorative color combination. You may obtain the same set in other schemes of blue, yellow, mustard, and black. From Rena Rosenthal, 485 Madison Avenue, New York



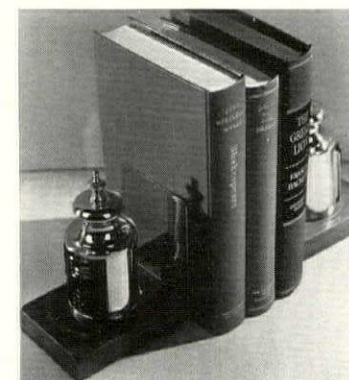
To "come out of the kitchen" is just apple pie for this gadget for the shield protects the fire from wind, so that meals may be cooked outdoors if you want a picnic in some breezy spot. The Turn Over itself is the most convenient cooker imaginable. For crepes suzettes, or any objects to be cooked in a small pan, you use the round side up. When a larger space is needed, reverse the entire outfit. The lamp will stay upright. Rechaud Turn Over \$14.50; shield \$4.50. Made of a highly polished copper with brass legs. Bazar Francais, 666 Sixth Avenue, New York



THIS gay set will fly away with summer honors. The design is hand-applied in handkerchief linen over a sturdy linen ground, and will stand a good deal of rough wear. Penguins and gulls are black and white for reality; the rock on which Joe Penguin stands is gray for atmosphere; and the border, either a bright red or blue for decoration. With a gay motif like this, your table will certainly contain the necessary amount of cheer. Service for eight includes eight napkins and trays, with a runner. \$37.50. Bournefield Inc., 2 East 57th Street, New York



THIS ought to give a nice salty flavor to the dullest of reading matter. It should provide a cool atmosphere to a country library or living room too, and induce little Johnny to a little more tender respect for printed matter. Made of brass with a green light for starboard, and a red one for port, these are mounted on plain wood bases. Since they are priced at only \$6.00 a pair, why not consider them as a very welcome weekend gift for your visit to Cousin Mattie on the Cape? You buy them in New York at the Gift Shop in Ovington's, 437 Fifth Avenue, New York



AROUND



If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



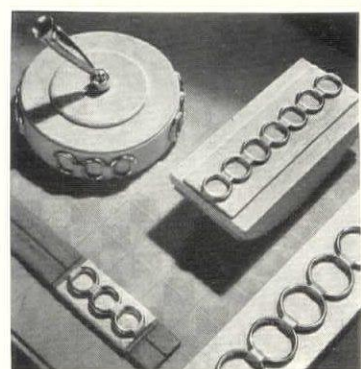
NOTHING like a rich raspberry colored bowl to give punch the illusion of potency. This bowl is from a group that was made some fifty or sixty years ago, and then put away in some cellar to hibernate until you and I could appreciate it. The bowl is made of a cased glass, very finely blown, and holds a good gallon of ingredients. Standing 13 inches high and 9 inches wide, it serves as an ideal flower container once the cover is removed. Complete with ladle, cover and all, costs \$9.50, and will be sent express collect. Reits Glassware, 613 Lexington Avenue, New York



THIS Buckingham guard may not actually take the place of a good watch dog, but he'll probably elicit as much favorable attention. He's the kind of gentleman who will actually appear to advantage on either doorstep or mantel. Also he should diffuse an air of discipline around the nursery where his bright red coat and blue trousers make him especially suitable. Genevieve Thomas of Boston made the clay model, of which this is a plaster cast painted with enamel in natural colorings. Stands about 16 inches high. \$15.00 at Gerard, 48 East 48th Street, New York



If you could walk through the frame of this picture, like Alice's mirror, and sit down in this chair, you would carry it off under your arm immediately. Its comfort is undeniable. And we haven't stressed the shape yet, because you can appreciate the interesting design yourself. What you can't see, however, is the two seated 48 inch sofa to match—just as comfortable and even more attractive. Both of natural rattan, upholstered in a yellow rough-textured linen. The backs are channelled. Chair \$21.50, sofa \$41.50, F.O.B. New York. McGibbon & Co., 49 East 57th Street



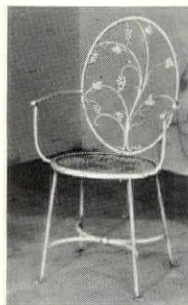
BRASS, a bright new note in decorating is particularly smart when combined with white leather in accessories. In this dramatic desk set the rings are brass, combined with a white material called Vealskin leather. Roll blotter, pen swivel, and letter opener complete the set which ought to make even the most fastidious blithely happy. Designed especially for a modern room, it is simple enough to look well in an Empire, Regency or Eighteenth century setting. Buy it in the Stationery department of Lord & Taylor, Fifth Avenue and 39th Street, New York. \$10.00



Sterling Silver

GIVE SILVER to the Bride. For silver is a luxurious gift and a lasting gift. The sterling silver service illustrated is equally distinguished for serving tea or coffee. Set consisting of Tea Pot, Coffee Pot, each eight cup capacity, sugar bowl, cream pitcher and waste bowl \$125.
Silver plated tray with gadroon edge and chased center, 20½" long x 15¼" wide \$42.50

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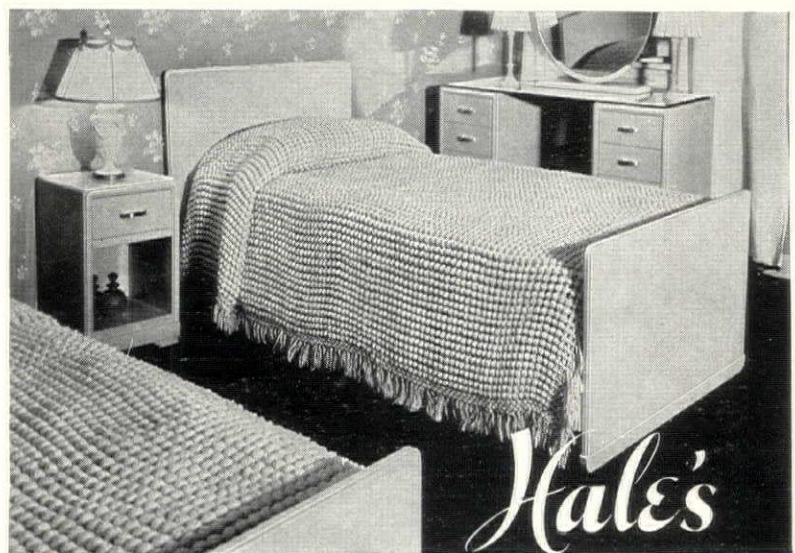
24 inches high
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BIRD BATHS, Sun-dial
Pedestals, Fountains and
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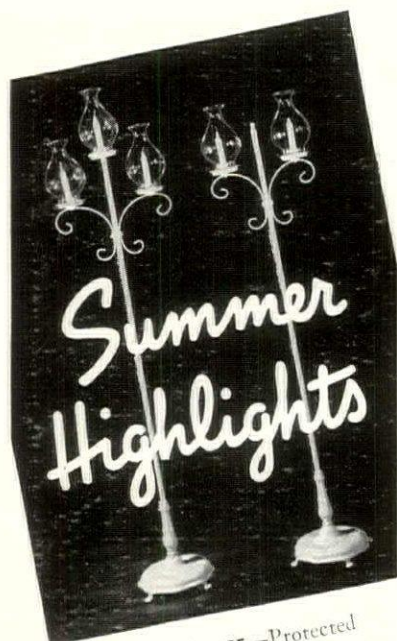
140 East 34th Street
New York City



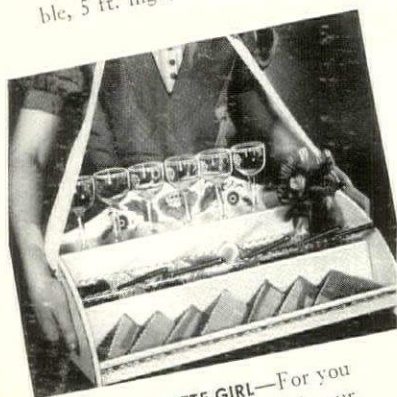
In the hills or at the shore, do your bedrooms in simple, cheerful sturdy furniture that cannot be harmed by the ravages of climate.

This modern group by Simmons is made in metal, finished in pastel tones. Bed \$27.50, night table \$16.50, vanity with mirror \$79.

HALE'S HOUSE OF BEAUTIFUL BEDS ☆ 420 MADISON AVE NEW YORK



TO LIGHT YOUR TERRACE—Protected by graceful chimneys, the candles cast a steady, mellow light. White wrought iron; weighted bases. Double, 5 ft. high, 7.50. Triplets, 9.75



TRAY à la CIGARETTE GIRL—For you (or your maid) to hang around your neck when passing hors d'oeuvres. White wood adorned with Swedish motifs with 5 relish dishes. 15.00



NEW SAFETY FAN—Inquisitive fingers can touch it without danger. Its "blades" are ribbon, but give a powerful breeze. Guaranteed 10 years. A. C. 9.95

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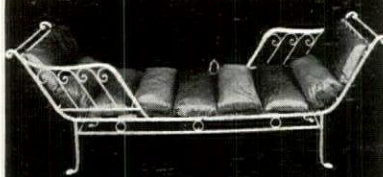
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Five to thirty rooms, New England, Georgian, Tudor, French styles.

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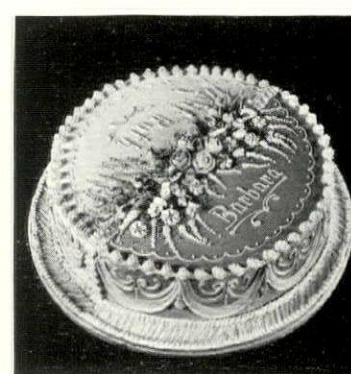


SHOPPING

THESE aren't useful, of course, but who ever heard of a room without a number of charming objects used for sheer decoration. The miniature paddock representatives are of hand-carved walnut standing only about three inches high, including ear tips. They are grand for children, too—especially those who make a fetish of collecting animals—as they are both well-designed and unbreakable. Try them on a hanging shelf in the living room, or on an occasional table in a man's room. \$3.00 each, from Bleazby's, 31 East Adams Street, Detroit, Michigan



THIS twin cake has been baked to settle the problem of how to serve two birthdays at the same time—keeping all participants happy. In addition to the special inscriptions on either side of the center decoration, any two colors may be selected, and candles may be added, either on the cake or on an extension board. These cakes are made in any of Dean's famous cake mixtures, ornamented in whatever style desired, and can be shipped anywhere. This gay one is a 12 inch size, costing \$9.25. Other sizes are available. Dean's, 22 East 57th Street, New York



A SMALL window ledge isn't always the best place for ivy. That is why convenient tables like these were made, many years ago. Pictured here is a reproduction of a fine old French rafraichissoir, copied exactly except that it lacks the traditional marble top. Set into the table are the two medium sized pots for holding ivy. The price, except for the ivy itself, is but \$45.00, F.O.B., New York City. Table is of walnut with a dark finish that will be acceptable in any room with the usual types of furniture. Loedi-Haultain, 38 East 57th Street, New York



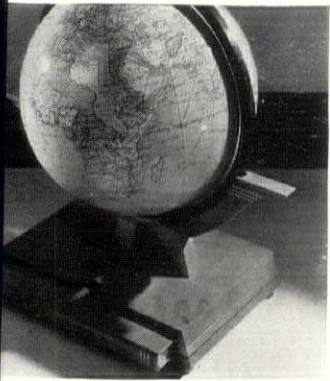
THIS little group ought to inspire reticent gardens and stubborn plants, and would be a charming spot in a sunroom, bringing the outside indoors. The material used for both dish and figure is sheet copper with a lead covering, and the design is carried out by hand. Dishes and figures are purchased separately, so that you may assemble your own combinations. There are around fifteen designs, selling from \$5.00 to \$6.00. Figure shown costs \$15.00, while the large lead dish is \$7.50. You will find these at Irene Hayes Inc., 273 Park Avenue, New York



BEGIN your child's decorating career early. On this cross stitch rug, for instance, she need only fill in the background to have an ideal little rug for her bedroom. She can select her own design too, for there are any number of patterns available. And these gay rugs are by no means confined to children's rooms. There is work for you, too, and rugs for any room. If just the background is to be filled in the price including wool is \$30.00. If you work the whole pattern, canvas, materials and two pattern plates are \$10.00. Alice Maynard, 558 Madison Avenue, New York



AROUND



YOUR own worldly wisdom will be apparent in sending this practical gift to a bride and groom, as it is the kind of present that is indispensable to people who read books and are planning libraries. In this case the book, a new Atlas, fits neatly into the base of the globe. The edition contains all the latest airplane routes, population figures, even a mention of the Queen Mary as the largest ship. The globe is set in a bakelite circle, while book and base are bound in light Florentine leather. Priced \$25.00, at Alfred Dunhill Inc., 620 Fifth Avenue, New York



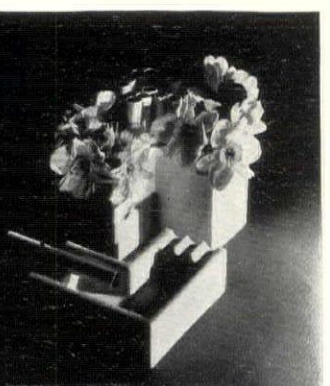
THE dozen different designs on these striking service plates will make your guests feel that they are getting individual attention. The three examples shown give you an idea of the decorative style of the various models recently completed by Oscar Bach. Made in an electrolytic process on duraluminum, they shine as brightly as your best silver, yet can be cleaned easily with soap and water. The hard shiny finish is anodized. About 12 inches across, these plates can be used at cocktail time for canapés and such. \$7.50. Georg Jensen, 667 Fifth Avenue, New York



ILLNESS is a luxury we would all indulge in if we could lie in bed with such a luxurious back rest as this one. As a matter of fact, you don't have to be ill at all—reading in bed is excuse enough. Aside from being designed to afford the greatest possible comfort, and accordingly shaped and stuffed, the covering is well worth consideration. Hand-quilted in the manner of Italian Trapunto quilting, it may be ordered in any shade of antique satin which is as durable as it is attractive. This will cost you \$25.00 at Eleanor Beard Inc., 519 Madison Avenue, New York



THE possibility of giving a screen as a wedding gift seldom occurs to prospective donors, yet it is the kind of present that seldom finds its way to the "return for credit" department. Not only is this a charming and unusual gift, but it combines utility with decoration in concealing ungainly doors and the sore spots in a room. In this case, the screen is hand-painted on a simulated leather parchment color background in tones of blue, rose and gold. Background may be ordered in blue or green. \$45.00. Venezian Art Screen Company, 540 Madison Avenue, New York



NOTHING like killing two birds with one stone. If you have a small table for two at breakfast time, or a little coffee table, here is both a floral decoration and those two modern necessities—cigarette jar and tray. The tiny flowers used might come from your window box, or a house plant, the amount needed is so small. Fashioned of white porcelain, the set has open spaces in the container section, just the size for cigarettes and the flower stems. Complete outfit, with two ashtrays, \$3.00. W. & J. Sloane's Gift Department, Fifth Avenue and 47th Street, New York



BLACK STARR & FROST-GORHAM

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STATIONERS

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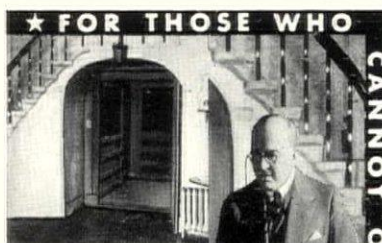
Buffet Bain Marie

for those who appreciate the warm glow of copper ware with real utility. Will keep delicacies warm for buffet supper or the day's outing. Can be had in two parts. The upper, complete with 4 copper block tin lined one quart pots—12" x 12" x 6" high, with bronze handles, \$24.00 plus postage. The lower part shown, all polished copper, complete with powerful alcohol lamp, \$8.50 plus postage. Write for Catalogue G.C.

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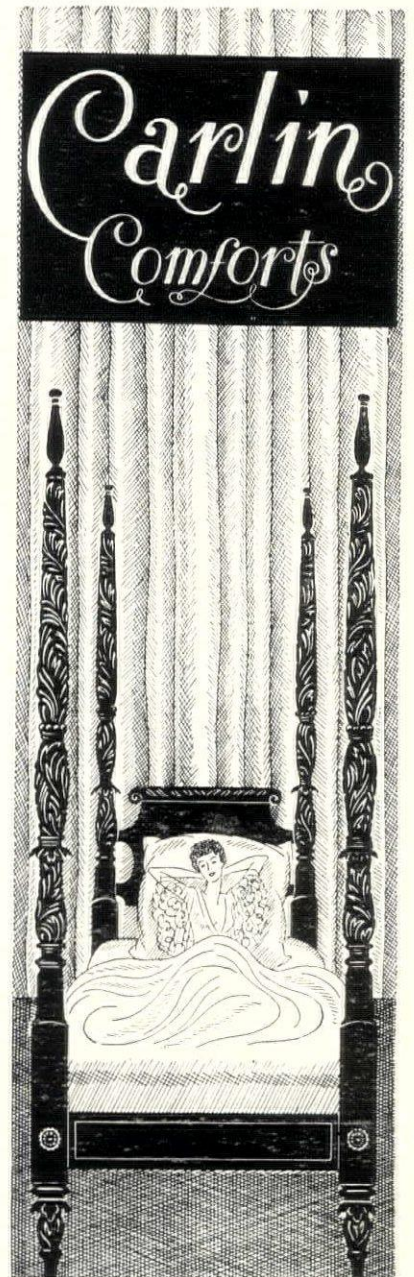
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Stair climbing, with 10 to 14 times more effort than walking, IS heart strain. Ride your way to longevity on a safe, low cost Sedgwick Elevator. Electric and manual types, based on 40 years' experience in manufacturing and installing home lifts. Endorsed by physicians. Deferred payments. Address SEDGWICK MACHINE WORKS, 146 West 15th St., New York.

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**SEDGWICK LOW COST
RESIDENCE ELEVATORS**



DECORATIVE IDEAS FOR SUMMER BEDS

Carlin creations for summer will stimulate new ideas for giving your beds a cool, decorative touch. New bedspreads, lightweight comforters and blankets, and refreshing lace pillows are presented in colorful variety. All these lovely coverings and decorations are Carlin originations, which means incomparable needlecraft and exquisite designs. As an example of prices—summer bedspread, custom-made to fit your bed, \$12.50.



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A silent lawn mower that mows the lawn smoothly and evenly. It has gear drive and rubber tires making it easy to operate. Combines light weight with strength and long life. Requires less sharpening and oiling than average mower. Case hardened blades.

14" blades	\$17.00
16" blades	\$17.50
18" blades	\$18.00

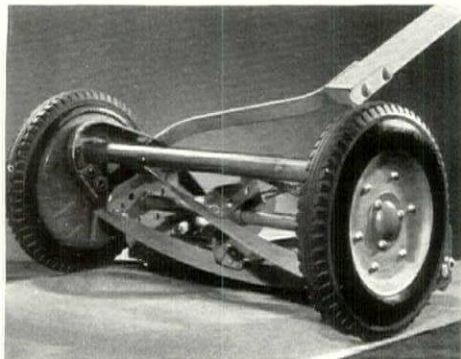
Drop in some day soon and see all the clever new things we have to make outdoor living easier and pleasanter.

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ELECTRACIDE enables you to enjoy summer evenings free from insect annoyances. Scientifically designed to attract and kill mosquitoes, moths and similar pests. For A. C. only. Without electric bulb.

110 volts, 60 cycle	\$9.75
110 volts, 25 cycle	\$12.75
220 volts, 50 cycle	\$12.75
75-watt Electric bulb, extra	.20

Other sizes available



(Shipment prepaid within 100 miles of New York City)

If you are interested in Summer Furniture and nice things for the home send for Bulletin "G"

Hammacher Schlemmer
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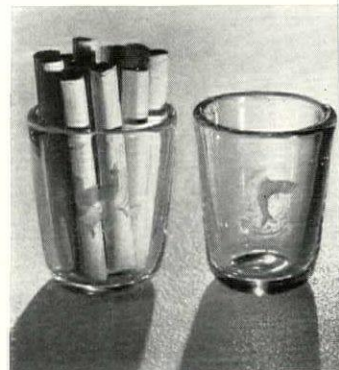


SHOPPING

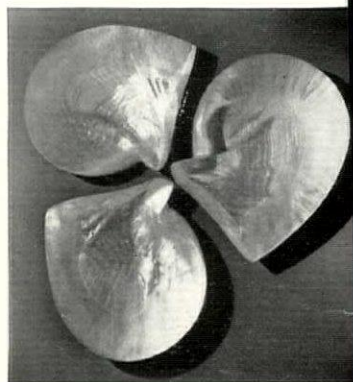
TILES continue to inspire bright decorative ideas. Consider the charming ones illustrated. Primarily they are to keep your tea or coffee pot from making harlequin of your best table. But think of the other uses. In the summer you can have a tiled terrace table in a favorite design. Hang a row of different motifs in a gay little country living room. Make a *pièce de résistance* of the flower room with these as décor. Made in Sweden and hand painted, with some of the patterns inlaid. Small ones \$1.25 each, larger \$2.00. Sweden House, 6 West 51st Street, New York



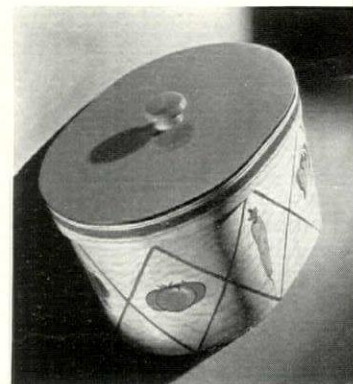
ONE of the best ways for the poor but discriminating to obtain real Orrefors glass—and a perfectly legal way too. These little cigarette cups are made as carefully as any of the larger pieces; yet they are priced at just \$4.00 each. However, if you feel affluent, purchase a dozen and use them as liqueur glasses; and even get a matching decanter to accompany them. The designs are from the workroom of Edward Hald, one of the three foremost Swedish glass designers. With motifs formed by a cutting machine which is guided by hand. Georg Jensen, 667 Fifth Avenue, New York



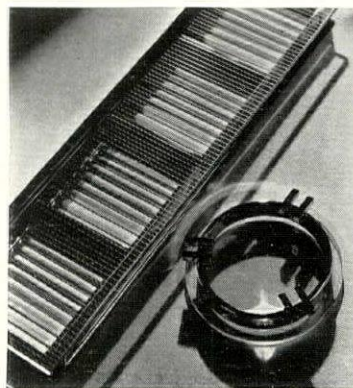
SOMETHING to make even the most plebeian feel luxurious. Fashioned of mother of pearl, these plates are made to hold caviar, though we fancy they are broad minded enough to take care of lesser culinary delights such as fish or a bit of hors d'œuvre. Another asset is their ashtray possibilities—superb answer for those who crave "white accents". It rather solves the wedding gift problem, too, for you may give anywhere from one, for an ashtray, to a dozen for caviar plates, and pay either \$3.00 or \$36.00. Hammacher Schlemmer, 145 East 57th Street, New York



THIS is a new kind of vegetable tin that makes even turnips appear luxurious. It is not really a tin at all, but a wooden box that will help your kitchen win a prize for neatness. Painted on the natural wood are the vegetables in gay reds, orange, and yellow. The top is solid green and fits closely over the box. About 1 foot long by 10 inches high, it costs \$6.50 in the Gift Department of Lord & Taylor, 424 Fifth Avenue, New York. This gift shop, incidentally, is comparatively new and contains an unusually large display of attractive things for the summer house



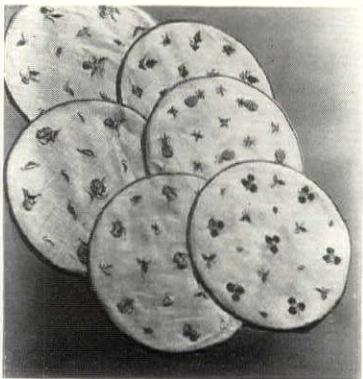
A LONG-WINDED cigarette box like this one seems the ideal answer to the gentleman gift problem. In fact, it's hard to conceive of a box and ashtray more suitable for the male who takes the utmost possible pride in his new very modern apartment. With its four compartments there is room for plenty of variety as to species of cigarettes. Note handy rests of the ashtray. Crystal and chromium box has a fine line cutting on the lid, giving cigarettes aesthetic embellishment; \$15.00. Crystal and chromium tray \$3.50. Hammacher Schlemmer, 145 East 57th Street, New York



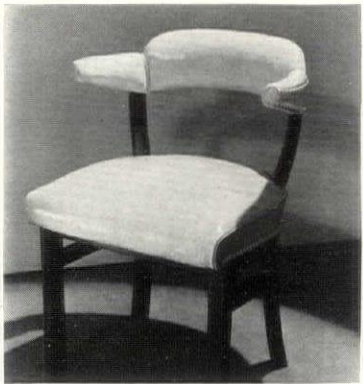
AROUND



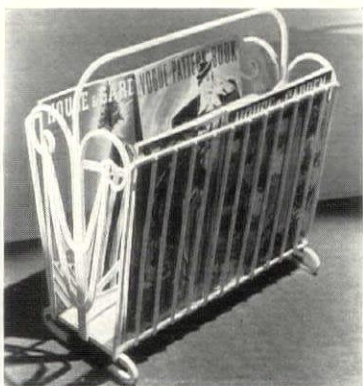
SOMETHING to write home about! This new chest is produced to hold not only writing paper and unanswered mail, (provided you get only the respectable amount due); but all the useful and necessary writing accessories. In the lower section are 48 sheets and envelopes large enough for typewriter correspondence, while in the tray above is finer paper for foreign or air mail including 60 sheets and envelopes. Upper shelf has compartments for pens, pencils, clips, stamps; and it includes a special inkwell. \$8.50, Stern Bros., 41 West 42nd Street, New York



REFRESHING note for your summer house—fragile doilies in gay fruit patterns. Six different designs come in a set of twelve, including cherries, strawberries, apples, grapes, pineapples, and thimbleberries. Brightly tinted in the gay natural colors of fruit—red, orange, rich purple, yellow and green—they are embroidered on a fine white batiste linen, and made in Switzerland on a hand loom. Not more than 5½ inches in diameter these might also serve as cocktail napkins. They may be purchased for \$16.50 the set. From Mossé Inc., 750 Fifth Avenue, New York



THE problem of finding attractive, comfortable and adaptable chairs for the modern bedroom is apt to be a hard one. But here is a solution. For instance this would be ideal for a desk or for occasional use. Actually it is part of a group of bedroom furniture which impressed us as about the best modern bedroom design we have seen. The chair can be bought separately for \$35.00. Frame is solid walnut, upholstered in genuine steer hide which can be cleaned easily by using Ivory soap and water. At Hale's Bedding Stores, Inc., 420 Madison Avenue, New York



HERE at last is a decorative magazine rack for your country house that is practical, durable and very crisp looking. Because of its contents it can't be left out on the terrace overnight, but it is ideal for an enclosed porch or sun room. Painted either white or Pompeian green over iron, the design is simple and modern, and may be duplicated in larger summer pieces. Measuring 16 inches high by 18 long, and easily transported from place to place, it is bound to be one of the summer's best conveniences. \$7.50. J. B. Salterini, 322 East 44th Street, New York



WE HAVE shown a gay container for your vegetables in the raw. Here is a chance to see how well they can look cooked. This dish is of pewter and a high tin content, so that it is much lighter in color, than the usual pewter. Its base and handles are made of a blond wood. Although primarily for vegetables, you could transform this convenient container into a soup tureen, salad bowl, or possibly a useful flower vase once the cover is removed. It may be purchased for \$13.50 at James McCutcheon & Co., Fifth Avenue and 49th Street, New York



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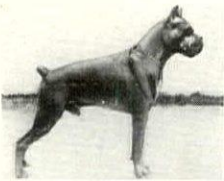
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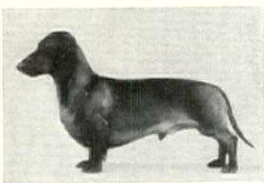


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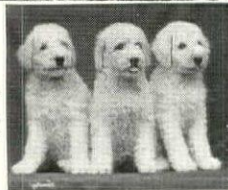
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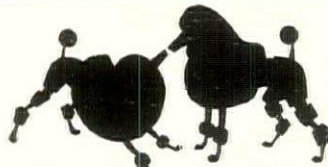
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The coats of animals are affected by two classes of influences: First, the internal, which belongs to the animal itself chiefly through heredity and digestion or which is peculiar to sex. Second, the external or those influences resulting from exposure to heat and cold, sunshine and moisture.



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MART

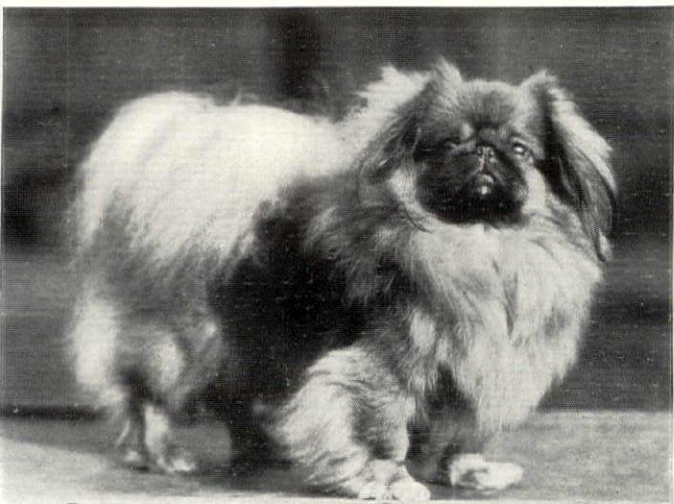


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(Continued on page 12)



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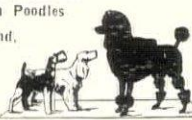
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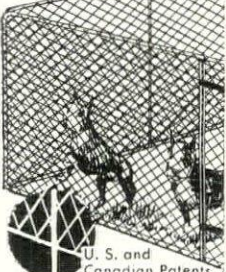
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DOG MART

(Continued from page 11)

Both combing and brushing are required in the long-coated breeds. The skin of the dog has no sweat glands, but is generously supplied with grease glands which supply oily material to keep the skin soft and pliable and protect the coat.

Grooming and the proper selection of combs and brushes to be used depend on whether or not the dog is a toy, such as the Pomeranian, a long-coated breed such as the Collie, Chow, or a short-coated breed such as the Boston Bulldog or the Dalmatian. There are styles of comb and brush suitable (and unsuitable!) for each class. It is important to use the right kind of brush, as the different textures of coat require totally different brushes.

Daily grooming, good food and clean sleeping quarters will keep a dog's skin and coat clean and sweet. Fleas can be kept out by spraying the dog's quarters every other day with a good disinfectant.

Contrary to popular belief, clipping the coat, instead of giving the dog comfort, increases his discomforts. Nature takes care of the removal of the undercoat but leaves enough hair for protection from gnats, flies and hot sun. Nature not only removes the coat that should come out at the proper time of the year, but assisted by careful grooming and good food, hastens the growth of the new coat, so that when climatic conditions require a heavier coat it is there. When the coat is clipped close to the hide in spring, the dog lacks proper covering at a time when it is needed most.

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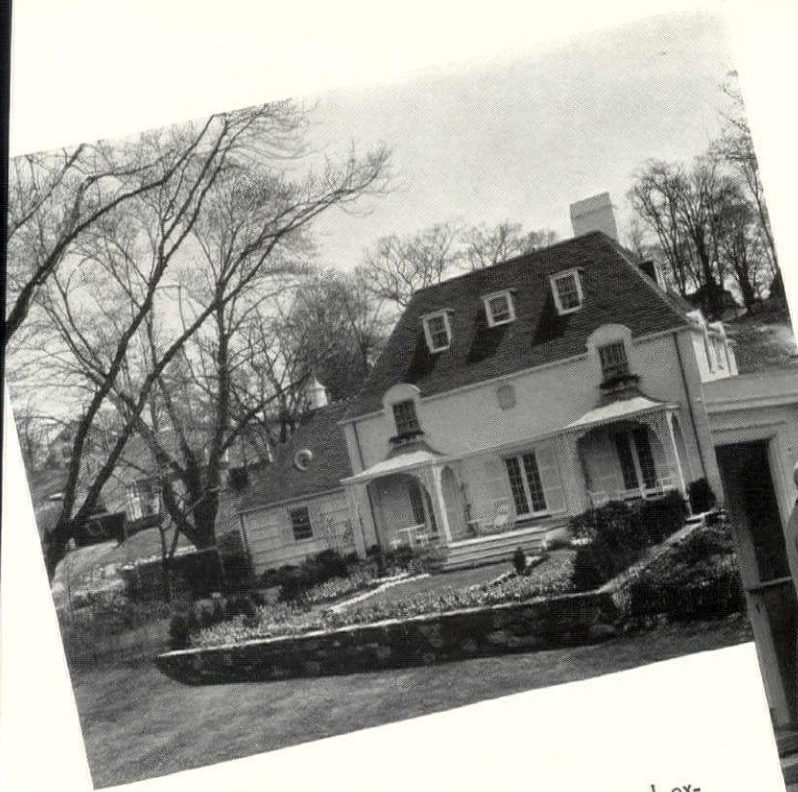
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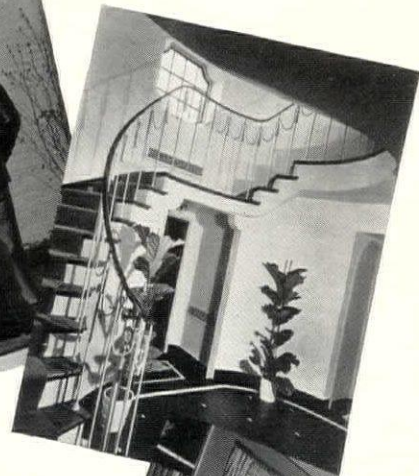
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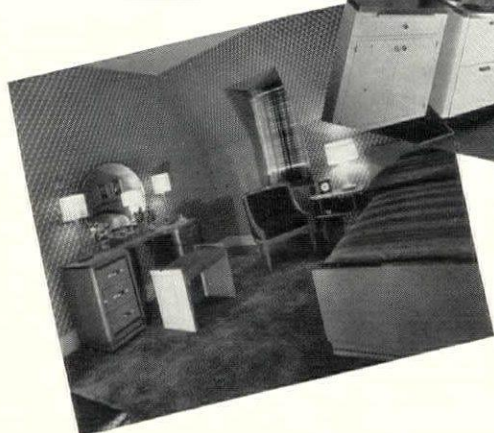
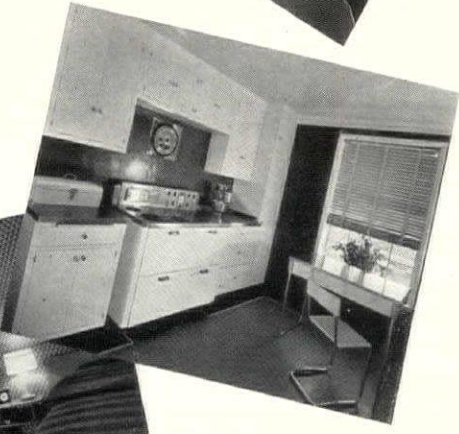
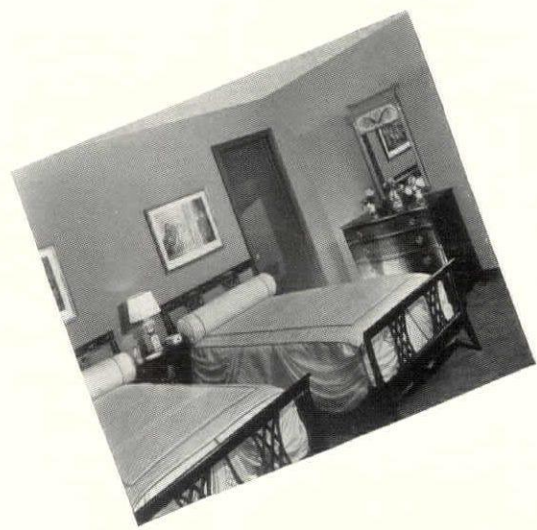
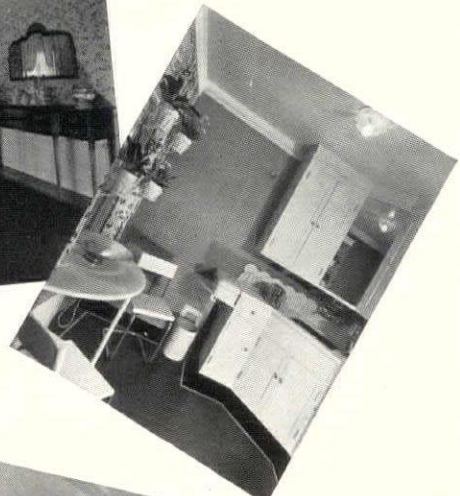
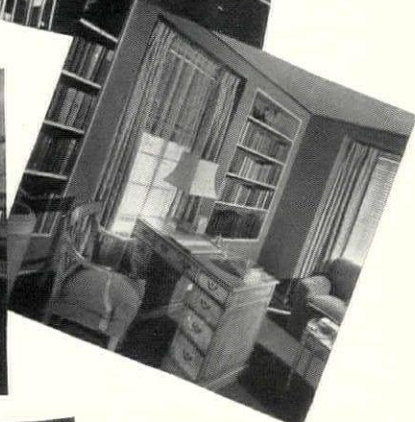
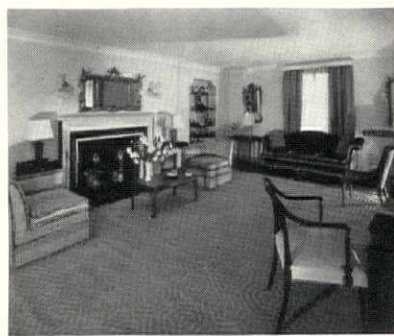


At left—House & Garden Ideal House. Below—From left to right—Condé Nast, publisher of House & Garden; Verna Cook Salomonsky, architect; Stewart McDonald, Federal Housing Administrator; Margaret Dargan, of House & Garden, decorator; Richardson Wright, editor of House & Garden.



INSTEAD of lifting our decorative pointer and exhorting you to do this and that about spring re-decorating and refurbishing, we shall simply aim it in the direction of the latest of the vernal crop of model houses and apartments to blossom hereabouts. For the "Ideal House," just built and opened to the public today at Scarsdale, is so filled with new and attractive developments in fabrics, wallpapers, color schemes and accessories as to make a visit to it on the score of seeing them in use alone worth while, even were the house itself not so eminently satisfying and beautiful.

—EMILY GENAUER, in the
New York World-Telegram



We cordially invite you to visit the Ideal House, in Berkley, at Scarsdale, N. Y. Open daily and Sunday from 10 a. m. to 5 p. m.



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MIAMI BEACH, FLORIDA—Construction of new residences, hotels and apartments for the next winter season already has started and building-permit figures are far beyond the three-month total of the same period in 1935. Last summer the building in Miami Beach amounted to approximately \$9,500,000, which placed the city in 11th position among all of the cities of the United States. From present indications this year's construction will far exceed any period in the city's history except the abnormal boom year of 1925. Real-estate activity in this vicinity probably is more active than in any section of the United States. Well over \$12,000,000 worth of property changed hands in Miami Beach last year and the turn-over this year should be even greater. Thousands of visitors who have usually left for home by this time of the year are remaining for the early summer and reports from many of the hotels indicate that this season will be the greatest summer season ever experienced here.



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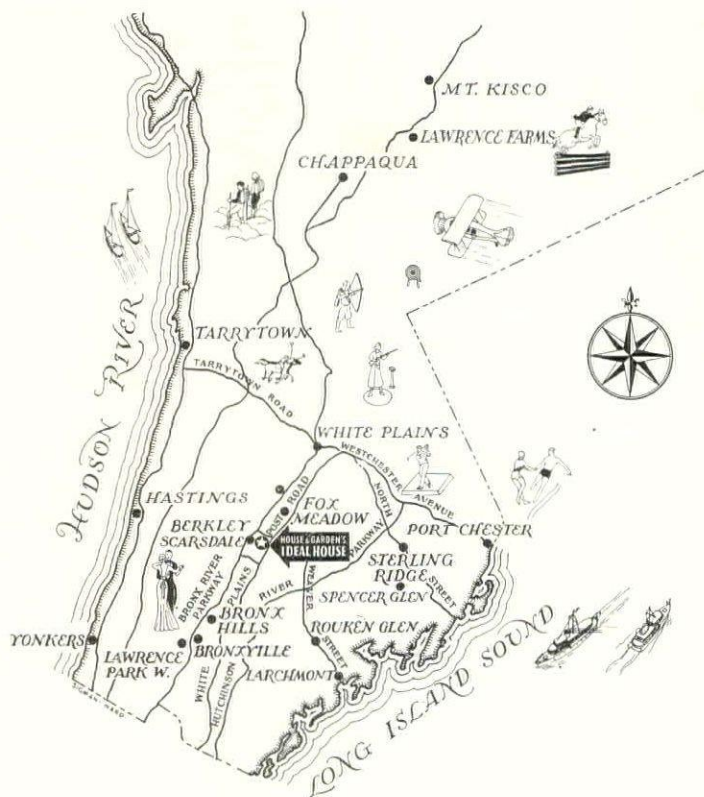
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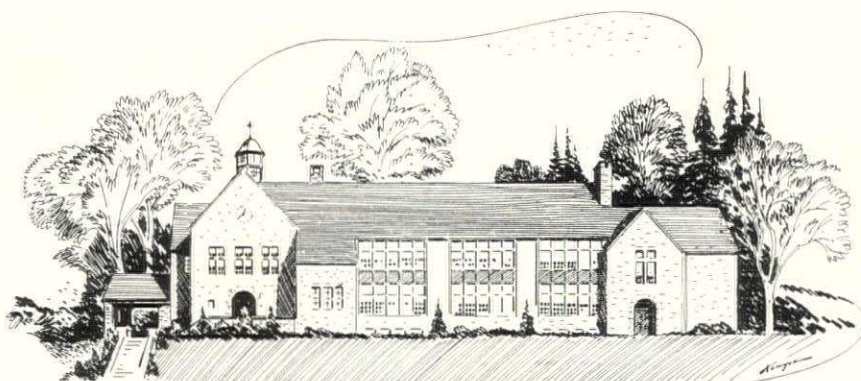
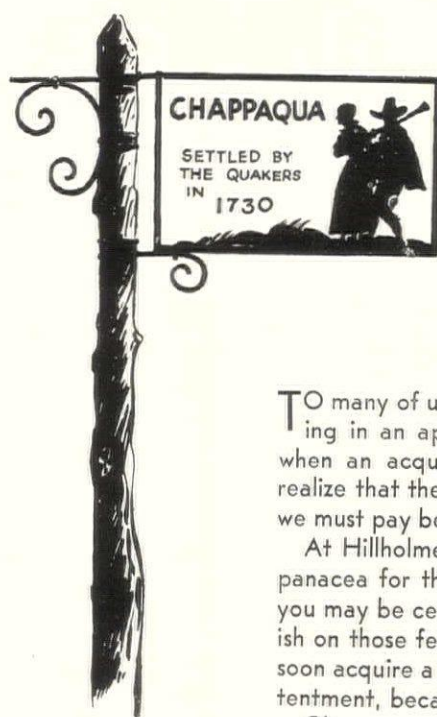
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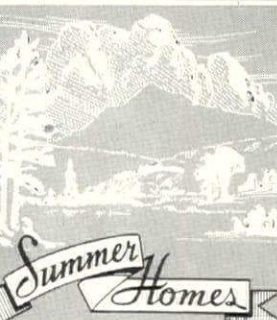
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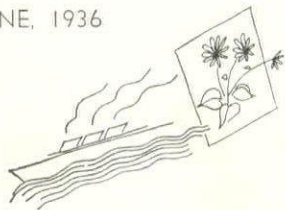
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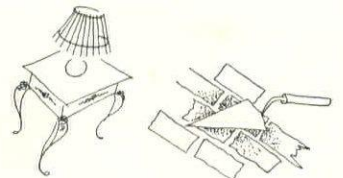
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FOR THE ASKING



Summer Cruises ?

619. SUMMER CRUISE to Halifax and Bermuda on the S.S. Reliance is one of the joyful vacation trips on transatlantic steamers that have been planned for you this summer. The folder gives itinerary, rates and dates. HAMBURG-AMERICAN LINE, NORTH GERMAN LLOYD.

620. ONLY LINE DIRECT TO SWEDEN reads the caption on the descriptive folder of the new motorliner Gripsholm. The deck plan and complete array of photographs will help you to get acquainted with this comfortable and luxurious modern liner. SWEDISH AMERICAN LINE.

621. CASTLE IN THE AIR describes the Banff Springs Hotel—a mile above sea level, in the heart of the Canadian Rockies, giving a glimpse of its modern luxury—its breath-taking scenery—its golf with mountain peaks for bunkers—its indoor and outdoor pools. CANADIAN PACIFIC.

622. SPORT FISHING IN CANADA is called "A Brief Description of Canada's Game Fish Resources." It pictures the alluring streams and beautiful lakes, the trout and the salmon (big fellows!) that make vacationing in Canada one of the best of ways to "get away from it all." CANADIAN TRAVEL BUREAU.

623. JASPER PARK LODGE in the Canadian Rockies as you see it in this booklet, looks like a perfect vacation place, whether you feel like climbing snow-clad mountains or bathing in a sunny pool—playing exciting golf or getting your thrills from drives through cloud-piercing mountain scenery. CANADIAN NATIONAL.

624. FRENCH LINE SAILINGS to and from England and France, include the Ile de France and the new Normandie on the list of sailing dates for all the coming months. Prices are listed, too—and some special cruises, from New York to Cuba and to Quebec. FRENCH LINE.

Home Building & Equipment ?

625. THE HOME DECORATOR combines a fascinating booklet of color schemes for every room of the house with pages of clear and readable instruction on the right way to paint. You'll be clever and expert when you've read its complete story on how to treat furniture, walls, floors, roofs and exteriors. THE SHERWIN-WILLIAMS Co.

The current booklets reviewed here will keep you posted on new developments, and give you the specific details you want as to color, models, sizes, costs and sailing dates. Write the numbers of those you want. They'll be sent you direct.

626. COPPER, BRASS & BRONZE in the Home shows the hazards of rust—and the modern home owner avoids them by using copper or brass for water pipes and boilers, for roofing and screens, for heat radiation and for damp-proof floor and wall linings. THE AMERICAN BRASS Co.

627. THE NEW T/N one piece water closet is shown in a folder that gives important points of information on this modern fixture for your bathroom. In white or color, low set so that it can be installed in corners, under stairs or windows; quiet, sanitary, and economical in its use of water. W. A. CASE & SON.

628. VITROLITE BATHROOMS AND KITCHENS illustrates a series of interiors in brilliant colors—showing what can be done with modern structural glass, to create beautiful kitchens and bathrooms. In modernizing, it's interesting to know that walls, wainscoting—even ceilings—of Vitrolite can be set in cement right over your old drab walls. THE VITROLITE Co.

629. THIS THING CALLED Automatic Heating and Air Conditioning is a substantial booklet very handy to have if you've decided to get acquainted with that subject. It answers questions simply and fully, and shows all sorts of interesting diagrams, from the inside workings of a thermostat to a plan for year-round conditioning. MINNEAPOLIS-HONEYWELL REGULATOR Co.

630. IF IT ISN'T PURO . . . says this booklet . . . it isn't "Puro-fied." And if you've ever seen the dishful of sediment that a filter removes from water that has flowed through slippery, rust-choked pipes, you'll be interested to read of this Filter-Purifier that can be installed in your home, and connected with your electric refrigerator. PURO FILTER CORPORATION.

631. AZROCK CARPET TILE, showing home and commercial installations of this modern floor material, lays special stress on the fact that it is fire resistant (a burning cigarette shows no permanent stain).

It is moisture proof; it insulates against heat and cold; it is resilient. And it comes in richly textured colors. VALDE ROCK ASPHALT Co.

632. MODERN PERFECTION in Automatic Oil Heat presents in pictures and surprisingly few words the facts about the modern simplicity and efficiency of the Bethlehem-Doe Oil Burner, which has only one moving part, operates quietly and altogether automatically. BETHLEHEM FOUNDRY & MACHINE Co.

633. FACTS ON DOMESTIC OIL HEATING is a simple and direct explanation of the Fluid Heat type of burner, which you can install in your present furnace. With testimonials of actual installations, it goes into the pertinent question of oil economy. ANCHOR POST FENCE Co.

634. THE MAGIC OF WONDERSOFT WATER traces water in its wanderings as it becomes "hard," and shows the harm this hard water does to your skin, your hair, your laundering, your water pipes and boilers. The cure is an electric automatic water softener easily installed in your home. THE PERMUTIT Co.

Homefurnishings ?

635. THE ONLY SHADE MADE WITH A VENTILATOR is the title message of a leaflet describing the Vudor Porch Shade—a shade of thin, smooth wood slats in rich colors—that makes your porch a cool, airy room, well ventilated and private. HOUGH SHADE CORP.

636. THE BRIDE'S GIFT CHART is a clever plan that divides the bride's gifts of silver between her father and his—her aunt—his uncle—and a raft of friends and relations, to provide a complete service in sterling flatware and holloware . . . with no strain on any purse! THE WATSON Co.

637. MY REFERENCE CHART for Color Schemes is a clever folder that opens to show at least two dozen patterns in Adhesive Sealex Linoleum—with curtain material, wall and woodwork colors to combine with each, in complete room schemes. (Supply is limited, so order promptly.) CONGOLEUM-NAIRN, INC.

638. CORRECT TABLE SETTING suggests a practical plan for beginning and completing a service of solid silver. But that's only one of the valuable hints to be gleaned from this book of useful information and inspiring table settings. Tucked in the back is a price list of International patterns, and a "work sheet" for listing your silver needs. Please send 10c. INTERNATIONAL SILVER Co.

639. HOW TO GET YOUR BEAUTY SLEEP is a lively little booklet by Sylvia of Hollywood, who gives ten beauty-sleep hints, and adds to her message tricks and hints on relaxation, a few pointers on how to make your bed "the most comfortable place on earth." WAMSUTTA MILLS.

Gardening ?

640. LITTLE-TREE FARMS. In addition to presenting an all-round catalog of seeds and plants, tools and fertilizers, this booklet specializes in trees and shrubs—grouping them instructively, to help in the selection of the right tree for foundation plantings and every landscape purpose. LITTLE-TREE FARMS.

641. LANDRETH'S SEEDS is a garden annual tracing its history back to 1784! Special this year are a double pink Morning Glory and a yellow Petunia, heading a list of fine flowers and vegetables. The mixed packet of ornamental Gourds looks interesting, too! D. LANDRETH SEED Co.

642. DAHLIAS of Quality and Distinction are headed by the spectacular Forest Fire, lemon yellow shading to rich scarlet. This valuable little volume not only lists beautiful Dahlias from miniatures to giants, but gives, at considerable length, much that you need know about Dahlia culture. DAHLIADEL NURSERIES.

643. CAROLINA MOUNTAIN FLOWERS and Hardy Native American Plants are the specialties of the Kelsey Highlands catalog, which features Rhododendrons, Azaleas, Specimen Conifers and rare plants. HARLAN P. KELSEY.

644. JACOBSEN POWER MOWERS for moderate sized lawns and big acreage parks and estates are shown at work on a variety of jobs. This booklet gives full specifications, and closeups of the working parts. JACOBSEN MANUFACTURING Co.

645. IDEAL POWER LAWN MOWERS are shown in a folder that serves to give full facts on types and sizes of power mowers, whether your problem is suburban lawn, a sizeable estate, or a whole park! THE IDEAL POWER LAWN MOWER Co.

646. SECRETS OF SUCCESS IN PRUNING is a booklet of 40 pages of decidedly helpful pruning information telling you *how* and *when* and with what tools to prune all sorts of trees and shrubs and vines, to promote their growth and beauty. Price, 10c. SEYMOUR SMITH & SON.

Schools ? Gifts ?

647. THE SMART POINT OF VIEW is a personal word by Margery Wilson, who tells us how charm *can* be learned. It outlines her "finishing school at home" which takes you through such intriguing "subjects" as Laws of Attraction, Poise & Presence, Physical Charm and Social Relations! MARGERY WILSON.

648. BOURNEFIELD offers a smartly illustrated order-book of linens, lingerie and all that goes to make up a trousseau. Exquisitely hand made underthings, monogrammed sets trimly tailored—nautical linens and hand made organdie luncheon sets hint at the variety of lovely things. BOURNEFIELD.

649. LOVELY FEMININE GIFTS holds a packet of pages illustrating exquisite gifts (and inspirations for your own boudoir!) that you can order by mail. Such little things as heart sachets in Lierre lace over satin. Such big things as a silk velvet bed spread or satin chaise longue pillow-and-cover set. Gifts unusual—and lovely. CARLIN COMFORTS.

650. DIRECTORY OF GOOD SCHOOLS is a guide to the fine schools of the country compiled by House & Garden to help you solve the vital problem of the right school for your boy or girl. HOUSE & GARDEN.

Mail this coupon with the numbers of all the booklets you'd like to see.

HOUSE & GARDEN'S READER SERVICE, Greenwich, Conn.

Please have sent to me the booklets numbered _____

Name _____

Address _____

City _____ State _____

HG-6-36

(As the supply of many of these booklets is limited, we can not guarantee that inquiries can be filled if received later than two months after appearance of the announcement.)

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Paint and Glass

CAN MODERNIZE YOUR ROOMS

FURNISHINGS COURTESY B. ALTMAN & CO.

PHOTOGRAPH . . . BRUEHL-BOURGES

HERE . . . all in one book . . . are scores of practical suggestions for making the rooms you live in more beautiful and attractive! Nearly a hundred illustrations, many in full color, graphically portray the modern magic that you can work in your home with paint and glass . . . and many of the ideas presented involve very little expense. Have you a room that you are tired of seeing always the same? Learn from this book how to make it sparkle and glow with new life and interest. Have you a room which seems too dark, too small? Find out how a skillfully placed mirror, a gayly painted wall or ceiling can cheer it up, make it grow in size.

Before you think of spending a penny for even the smallest home remodeling job . . . or if you plan to build a *new* home some day . . . send the coupon for "Designs for Living" . . . the free book of helpful information just completed by our Studio of Creative Design!



B. ALTMAN & CO. have achieved unusual charm and attractiveness in this room by the use of paint and glass . . . and you can do the same in your bedroom. White Wallhide Paint with blue trim for the walls . . . it can be applied and will dry completely in a few hours. A coat of Waterspar Enamel on your furniture, with a little blue decoration, will secure an effect similar to this one. Then add some well placed mirrors . . . a circular one of Blue Plate Glass above the fireplace, a triple movable one on the dressing table. And complete the picture with an unusual bedside table like this, completely surfaced with mirror glass.

Paint { PITTSBURGH } Glass
PLATE GLASS COMPANY

Makers of WALLHIDE PAINT • WATERSPAR ENAMEL and VARNISH • SUN-PROOF PAINT • FLORHIDE • GOLD STRIPE PAINT BRUSHES
POLISHED PLATE GLASS • MIRRORS • PENNVERNON WINDOW GLASS • CARRARA STRUCTURAL GLASS • DUPLATE SAFETY GLASS



(Above) The famous General Electric Monitor Top—standard of excellence—holder of a matchless record of efficient, economical performance.

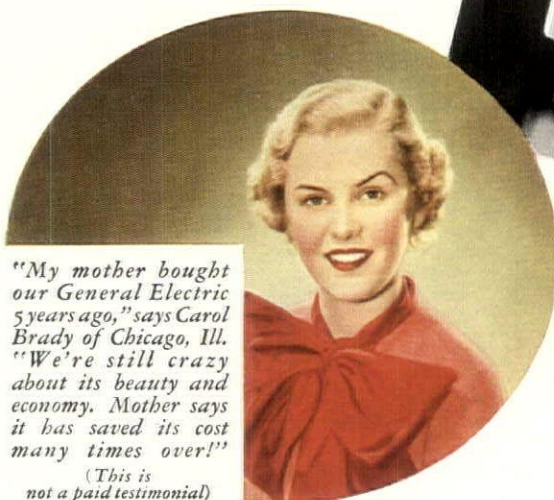


Your neighbors know **G-E Costs Less** to own

**RESEARCH KEEPS GENERAL ELECTRIC YEARS
AHEAD ALWAYS—IN ALL WAYS**

ASK any General Electric Refrigerator owner—the one next door—and you'll learn that a G-E definitely *costs less to own*. Today's new General Electrics—1936 models—give "double the cold", yet *use even less current* than ever before! You see, General Electric constantly benefits from the never-ending research of brilliant "House of Magic" scientists. That keeps G-E years ahead always—in all ways. The first G-E sold had the sealed-in-steel mechanism that revolutionized all standards of refrigeration efficiency and economy. Now that others are turning to this type of mechanism, it's even more important that *you* should choose a G-E—*proved* through nine years of actual service.

You'll *always* be glad you bought a G-E. See the new models at your General Electric dealer's. General Electric Co., Section K6, Nela Park, Cleveland, Ohio.



"My mother bought our General Electric 5 years ago," says Carol Brady of Chicago, Ill. "We're still crazy about its beauty and economy. Mother says it has saved its cost many times over!"

(This is not a paid testimonial)



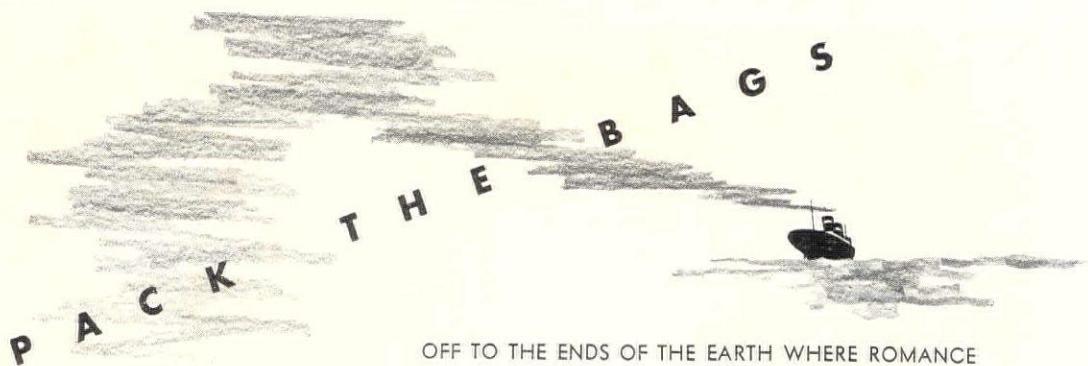
(Above) The beautiful new G-E Flatop, aristocrat of modern styling. There are many models of the General Electric, including the super-economy Liftop type. One is exactly suited to the needs of your home. And today the G-E sealed-in-steel mechanism carries 5 Years Performance Protection! You can afford a General Electric. Prices start at only \$79.50 f. o. b.

FOR BETTER LIVING

GENERAL
ALL-STEEL



ELECTRIC
REFRIGERATORS



OFF TO THE ENDS OF THE EARTH WHERE ROMANCE
ADVENTURE AND SPORT LIE 'ROUND EVERY CORNER



BERMUDA

MR. WREN. A long while ago, when he was young and more red-headed, Sinclair Lewis wrote a novel called "Our Mr. Wren." It was about a shipping clerk who, day after day and for years on end, dispatched cargoes to the far corners of the earth and then trudged wearily home to his dingy flat. One night, sick of dreaming about adventure he never had and romance he never tasted, Mr. Wren dumped his belongings into a little bag and was off.

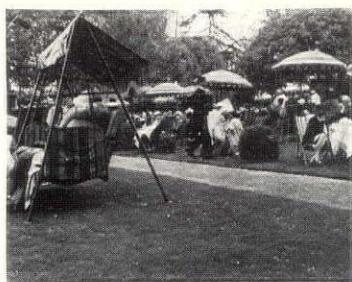
Are you a Mr. Wren? Are you tired of this and want to go somewhere else? Are you missing a lot only travel can bring? Pack the bags!

Adventure, romance, change begin at the nearest ticket office 'round the corner.

COLLECTING ABROAD. What's the use of traveling unless you collect something? Whether you go in state like a prima donna or simply and alone, you'll feel the tug on your purse and fancies. Some go in for books on Parisian river banks and some for laces in Belgium and some for old brass in Russia and some for Viennese prints and some for Jamaican baskets. It makes no difference what you collect. Some travelers are content just to collect the smells of cities—the sudsy odors of Dutch towns and the smell of Paris which is like the smoke of a Turkish cigarette and the bracing fragrance of birchwood smoke in French Canadian villages.



JAMAICA



ENGLAND

OFF TO BERMUDA and bicycles and bathing. . . . The Davis Cup tennis matches at Wimbledon in July. . . . To London (if you go in for such learned and interesting things) and its sixty-two museums. . . . To Italy where Como has never forgotten its beauty or Venice its romance or Rome its grandeur. They've been making more excavations at Pompeii and the Roman Forum is uncovered from its past. . . . Scotland and the Trossachs and Loch Katrine and Edinburgh with its castle sitting proudly on a rock and the city gathered around its feet. . . . Southern California's Monterey and the nearby lovely arc of sea that makes Pebble Beach. . . . Trade-winds in the Panaman palms. . . .

DAWNS. On the quay terrace below your window balcony green aproned porters are hosing down café chairs and tables. The sun begins burning away the mist that lies thick on the Danube. Out of the wraiths appear the statue of Bishop Gerhard on his rocky perch, then the skeleton of the Francis Joseph Bridge and finally the outlines of old Buda across the river catch the morning light. So dawn comes to Budapest. . . .

At dawn the fishermen of Etretat go out in their red-sailed boats. Mid-morning brings them back again with the catch and native women swarm the Falaise d'Amont to buy their fish for the day, haggling, noisy and laughing women. . . .

Dawn comes to hilltop Mandeville in Jamaica long before it breaks through the dense valleys round about. But the natives have been up since the inky darkness of second cockcrow and are on their way to market. They carry twinkly little lights to keep off evil spirit Duppies and as they trudge up the roads in their hundreds it is as if tireless fireflies were awing. . . .

A rumble of cartwheels on cobbles. You push open your windows and gaze far below to where farmcarts, coming in from the countryside around Paris, are creeping to the Halles with their heaped loads of bright green cabbages and orange carrots wet with the dew.

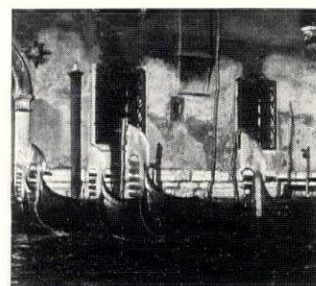


MOSCOW

OFF TO RUSSIA, where a new civilization is springing up like a lusty young crop in an old neglected field. . . . Canada, where the road to Gaspé is flower-fringed and the patois is sweet to the ears—across the flat table lands of the west to Banff and Lake Louise and the gem-like loveliness of Victoria. . . . Texas, where a state as big as an empire is in gala dress for its Centennial Exhibition at Dallas. . . . Alaska, the snows fled and the ice gone out to sea, is ready to receive visitors. . . . Havana washes down its Malechon each morning and the rhumba bands are bumping. . . . Rome and London and Paris, those grand dames among the cities of the world, gray-haired marchionesses, like amusing grandmothers who smoke cigarettes. . . . May's rainy season is over in the Caribbean and all the little islands stand forth washed and dustless. . . . Sunset in the Andes, the rose and ice-white of Chimborazo and, far eastward, Altar's glittering twin peaks against a darkening sky.



ROME



VENICE

CALIFORNIA

Beverly Hills

Beverly Hills Hotel & Bungalows. Mid the quiet and beauty of Beverly, twenty minutes from Los Angeles. Featuring a One, Two, and Three Meal Plan.

Santa Barbara

Santa Barbara Billmore. Famed seashore resort hotel, sheltered by mountains. Sunny days for swimming and all sports. American Plan \$9. up.

COLORADO

Denver

Brown Palace Hotel. First choice of smart vacationers. Comfort, gaiety, first-hand data on all Colorado. Unexcelled cuisine. Year 'round rates obtain.

Parshall

Buckhorn Lodge. Ranch in heart of Rockies on Colo. River. Excellent cuisine. Exclusive clientele. Fishing, riding, outdoor sports. American Plan.

CONNECTICUT

Eastern Point—New London



THE GRISWOLD HOTEL

And world-famous Shenecossett Country Club. Finest Golf. Ideal location midway between New York and Boston, overlooking Long Island Sound. New outdoor swimming-pool, 400 rooms and baths, ballroom, theatre, grill, dancing, yachting, deep-sea fishing, riding, tennis. Rates from \$8 daily with meals. Jean G. Venetos, Pres. N. Y. Office, St. Moritz Hotel, Wick, 2-5800.

Old Lyme

Boxwood Manor Inn. The delight of flower lovers. Quiet comfort. Golf, saddle horses, ocean bathing. A long pleasant Summer, May 15th to October 15th.

DISTRICT OF COLUMBIA

Washington

The Raleigh Hotel. Across Pennsylvania Ave. from new Govt. Bldgs. Dining rooms air conditioned. Rooms with tub & shower. \$3.-\$5. one, \$4.50-\$8. two, E.P.

MAINE

Bar Harbor

The Malvern Hotel and Cottages. Personality, charm and homelike atmosphere at Maine's Famous Coast Resort. The best of accommodations at Moderate Prices.

Kennebunkport



OLD FORT INN

American plan hotel, ideally situated for the perfect out-of-doors vacation; surf bathing, deep-sea sailing and fishing, canoeing, tennis. Two eighteen-hole golf courses available to guests. Orchestra. Concerts. Thoroughly modern appointments, highest standard in food and service. Moderate rates. Send for descriptive booklet. Joseph E. Duffield, Proprietor-Manager.

Moosehead Lake—Greenville Junction

Squaw Mountain Inn. Private, sporty golf course. Fishing, swimming, boating, Tennis, archery, hiking. Select clientele. No Hay Fever. Phil Sheridan, Mgr.

Northeast Harbor

Rock End Hotel. Exclusive resort hotel at seashore, on beautiful Mt. Desert Island. Golf, tennis, swimming, boating, riding, hiking. June 28 to Sept. 15.

Prout's Neck

The Willows. Distinctive seashore resort. Friendly hospitality, splendid meals. Rates reasonable. Climate ideal. Golf, tennis, yachting, bathing.

Winter Harbor

Grindstone Inn. Atmosphere of a fine club. Select clientele, unexcelled cuisine and service. Moderate rates. Booklet on request. W. O. Christian, Mgr.

MASSACHUSETTS

The Berkshires—Lenox

Curtis Hotel. A resort hotel of brick and stone. American and European Plans. All forms of out-of-door recreation. Elevation 1300 feet.

The Berkshires—Pittsfield

Grey Moor. Beautiful summer home on Appleton Ave. Large rooms with bath, beautiful grounds, perfect location. With or without board, attractive rates. Bklt.

MASSACHUSETTS

Boston

Hotel Puritan. Distinctive. Residential and transient. Fine cuisine. Sky Garden June to September. Easily accessible. 390 Commonwealth Ave. Rates \$3 up.

Cape Cod—Falmouth

Column Terrace. Charming, quiet, home-like Inn. Delicious meals; comfortable accommodations. Private beach; bathhouses. Fishing, sailing, golf, tennis.

Cape Cod—West Harwich-By-The-Sea



THE BELMONT

Where the pines meet the ocean on Cape Cod's delightful South Shore, this famous seaside hotel nestles at the edge of its own private beach—a beach fringed with clear, clean salt water averaging 72 degrees. A splendid family hotel offering a diversity of recreational features—symphony and dance orchestra. May we send you literature?

East Gloucester

The Delphine and Cottages. A comfortable, home-like hotel catering to a select clientele. Good home cooking. Moderate rates. Golf, tennis, boating, etc.

Gloucester on Cape Ann

Hawthorne Inn and Cottages. Known for its location, health spring, hospitality and food. All sports. Golf. "Cape Ann Trail" and Booklet on request.

Magnolia



THE OCEANSIDE AND COTTAGES

The coolest, most beautiful spot on the North Atlantic. Where the old-time resort life still maintains in an atmosphere of friendliness and refinement. Private bathing beach. All sports, orchestra, theatre for stage plays and movies. Unsurpassed New England cuisine. 57th season. June 27–September 20. Rates considerate. George C. Krewson, Jr., President.

Nantucket Island—Nantucket

Ships Inn. Built in 1820. Modern annex. Attractive rooms with private bath or running water. Restful atmosphere. American Plan. Rates on application.

Nantucket Island—Siasconset

Beach House. In picturesque Siasconset. Modernly equipped 100 room hotel. Direct ocean view. Wide stretch of moors. All outdoor sports. Private Beach.

Northampton

Wiggins Old Tavern and Hotel Northampton. An Inn of Colonial Charm. \$2.00 up. Excellent food. Antiques. When in Springfield: Hotel Stonehaven.

Swampscott

New Ocean House. Where the New England Coast is most picturesque. Private bathing beach. Best clientele. Opens May 16. Bklt. Clement Kennedy, Pres.

MICHIGAN

Charlevoix

Belvedere Hotel. Ideally located. Sprinkler system. Elevator. Golf and all other sports. Excellent cuisine. Discriminating clientele. Mr. & Mrs. Carl Steiner, Mgrs.

MISSISSIPPI

Pass Christian

Inn By The Sea and Cottages. Always open. On private bathing beach. All sports. Paved roads. Climate ideal. Near New Orleans.

NEVADA

Lake Tahoe

Glenbrook Inn and Ranch. On most famous lake in West. Excellent golf, motoring, lake and mountain sports. One hour from Reno. Elevation 6225 feet.

NEW HAMPSHIRE

Lake Sunapee

Granliden Hotel. Private beach and golf course, riding stables, all outdoor sports. American Plan \$6.00 up per day. Restricted Clientele.

TRAVELOG

ANNUAL BOAT RACE On Friday, June 19, the crews of Yale and Harvard will meet in their sixty-eighth annual Regatta on the Thames at New London, Connecticut. The crowd of old grads, under-grads and rowing enthusiasts who turn out for this classic make it one of the most colourful gatherings of the sports world.

There are three events on the program, with the Varsity race to be rowed at six o'clock (Daylight Saving Time). The race this year will start at the Draw Bridge and finish at Bartlett's Cove. There's a varsity baseball game between the two universities scheduled for the early afternoon, to occupy the crowd before the shells take their places at the starting line.

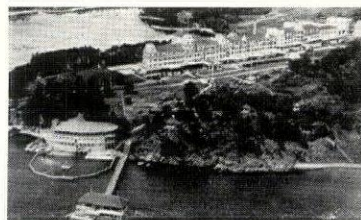
And after the race there's the annual Yale-Harvard Regatta Ball at the Hotel Griswold on Eastern Point. If you're in a mood for golf the next day, you'll find it worth your while to stay over for a round on the Shenecossett course which is run in connection with the Griswold.

NOTE TO PARENTS Atlantic City will be children's Paradise from June 26 through July 3, and it will be pleasant even for the person who foots the bills. Those dates mark Children's Week, an annual feature during which boys and girls under twelve, accompanied by an adult member of the family and registered at a cooperating hotel, are invited to be the guests of Atlantic City. Everything's free for the kids that week—hotel rooms, meals, piers, rolling chairs, swimming pools, movies and all.

There are many special events planned for the children,

NEW HAMPSHIRE

Portsmouth



THE WENTWORTH BY-THE-SEA

A delightful summer home late June to early September. Old in its hospitable charm; modern in its appointments. Privately owned facilities for entertaining relaxation. Golf, tennis, ocean swimming pool, etc. Write for illustrated folder containing complete information and map. Farragut Hotel, Rye Beach, New Hampshire under same management.

White Mountains—Crawford Notch

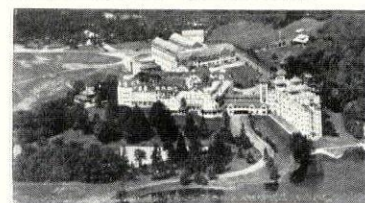


CRAWFORD HOUSE AT CRAWFORD NOTCH

Discriminating people return each summer to the Crawford House at Crawford Notch, famous for its location, its clientele, its atmosphere and its service. Rates include room and meals—as low as \$5 a day; with bath one person as low as \$7, two persons as low as \$12. Season July, Aug., Sept. Booklet and diagnosis of weekly and seasonal rates on request. Barron Hotel Co.

NEW HAMPSHIRE

White Mountains—Dixville Notch



THE BALSAMS—ON LAKE GLORIETTE

4600-acre private estate. Golf on 18-hole championship course, tennis, swimming, fishing, riding, canoeing, shooting, polo, bowling, dancing, archery, movies, two orchestras, special facilities for children. No Hay Fever. Rates \$6-\$14 per day with meals. Housekeeping Cottages. Select clientele. "Ask Mr. Foster." Frank Doudera, Pres. New York Office 500-5th Ave. PEnn. 6-8218.

White Mountains—Franconia

Peckett's-on-Sugar Hill. A resort appealing to discriminating people desiring a cuisine, service and clientele which is internationally renowned.

White Mountains—Pike

Lake Tarleton Club. It's different; 5,000 acres. Main clubhouse and 15 cottages. Golf, tennis, riding, fishing, 50 miles of trails. Children's hostess. Booklet.

White Mountains—Waterville Valley

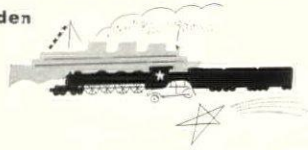
Waterville Inn and Cottages. Old established Inn. Beautiful White Mt. location. Golf, tennis, brook fishing, swimming. Fifty miles of trails. Open all year.

Hanover

Hanover Inn at Dartmouth College. Superb golf, tennis, recreation. Central for White Mts., Green Mts. Open all year. Illustrated booklet.

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• A Directory of Fine Hotels and Resorts. Further information may be obtained by writing direct to advertisers or to the Travelog Department of House & Garden



too—an amateur broadcast over the Municipal Radio Station, a party on the Steel Pier, a visit to the famous net haul on Young's Million Dollar Pier, and even a series of rides on the city fire engines. The youngsters will provide a mayor and staff of city officials "for the day"; they'll also provide a freckle champion, to be chosen on the basis of the number of freckles per square inch.

YACHTSMEN, AHoy! Santa Monica, California, will be the haven of many yachtsmen this month in anticipation of the biennial Southern California to Hawaii yacht race. The dash to Hawaii starts from Santa Monica on July 4. The finish line is at Diamond Head, Honolulu's familiar Waikiki landmark.

For the information of you landlubbers, this race, which dates from 1906, is a handicap affair and attracts yachts of all sizes. The record elapsed time for any Honolulu race is 11 days, 14 hours, 46 minutes, made by the schooner Mariner in the 1923 contest, which started from Santa Barbara.

Governor Joseph B. Poindexter has posted a distinctive Hawaiian trophy for the winner, and yachtsmen crossing the finish line may look forward to traditional Hawaiian hospitality. Entertainment for them will include a course in outrigger canoe navigation.

The Miramar Hotel, located atop the Palisades overlooking the Santa Monica yacht harbor, will be the scene of a number of functions planned by the yachting circle prior to the start of the event.

NEW HAMPSHIRE

White Mountains—Whitefield



MOUNTAIN VIEW HOUSE

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TAKING THE GUESSWORK OUT OF CHOOSING A SCHOOL

THERE are schools in New England and schools in the West; schools in the North and schools in the South; schools in England and schools in France; schools in Switzerland and schools in Italy. . . . Somewhere, there must be exactly the right school for your son or daughter—allowing that you have a son or daughter, aged five or up, who'll be off to classes next September. And who knows—the right school may be no further from your doorstep than a two-cent stamp!

What you'd like to do, of course, would be to pack up this minute and embark on a thorough, self-conducted tour of all the schools you ever heard mentioned. Then, when you finally picked one out, you could rest assured of the rightness of your choice. From the very first, you'd know the headmaster or headmistress; you'd have met some of the faculty, the junior house-mother, or a proctor or two; you'd have seen how well-equipped the infirmary is, what the food is like, and where a loving parent might spend the night on a visit during spring term.

However, for you yourself to assume the duties of a traveling school-prospecter, is hardly the practical way. Instead, you ordinarily fall back on the information contained in school catalogues, the advice of neighboring parents, or, most likely, the good old family school tradition. Then, at most, you may personally visit a few schools. And when you select one, the chances are it will seem perfectly satisfactory. But you'll never be able to say confidently that there wasn't another school somewhere else *even better adapted* to the requirements and personality of your child.

Consequently, you'd better think twice before you disregard the valuable assistance which House & Garden's School Bureau can give you.

* * *

The House & Garden School Bureau is composed of a group of col-

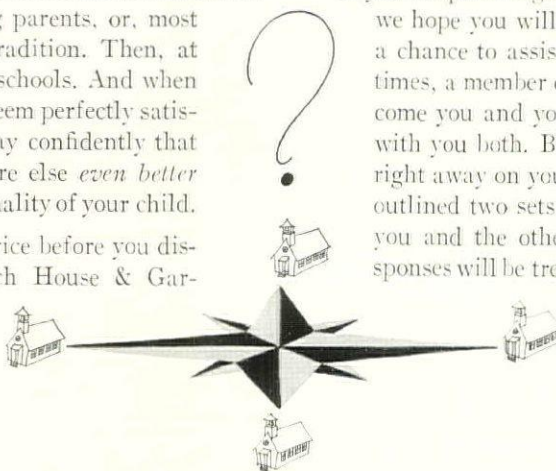
lege-trained young men and women, who've made the Grand School Tour time and again, and who are thoroughly prepared to do *your* school-prospecting for you. Not only will they give you a fair and discerning account of the schools you may have in mind; but, if they feel that you are on the wrong track, they will carefully outline the character and equipment of other schools, in their opinion better suited to your child's needs. Other schools, that you may know nothing about.

For it is the School Bureau's job to do what the average busy parent hasn't the time to do. That is, to visit personally the greatest possible number of schools, and to keep at its fingertips a clear, almost X-Ray impression of the probable *best* school to recommend for any particular boy or girl.

Thus, in a very real sense, the School Bureau effectually surveys the whole school field, on behalf of parents who feel that they should have the guidance of experts, in locating the schools for their sons and daughters.

* * *

If you are planning to send your child away next September, we hope you will give House & Garden's School Bureau a chance to assist in finding him his right place. At all times, a member of the Bureau staff will be ready to welcome you and your son or daughter, and to have a talk with you both. But in order that you may give us a line right away on your specific school requirements, we have outlined two sets of important questions below—one for you and the other for your child to answer. Your responses will be treated in all confidence. Then, if it should be impossible for you to call personally at the Bureau, let us know, and we will write to you in detail, suggesting what in our judgment is the ideal school for your child.



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(FOR THE PARENT TO FILL IN)

- 1 The child is my son _____ daughter _____
nephew _____ niece _____ ward _____
- 2 The child's age is _____ years.
- 3 Type of school desired _____
- 4 Preferred location of school _____
Size of school _____
- 5 Religious preference _____
- 6 My child is { planning to go to _____ college.
 { interested in a general course _____
- 7 I am much interested in the school's _____
facilities (athletic, musical, etc.).
- 8 Approximate yearly expense anticipated _____
- 9 Additional remarks _____

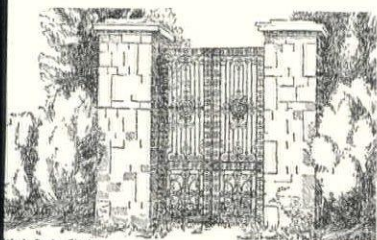
(FOR THE CHILD TO ANSWER)

- 1 What type of school are you anxious to attend? _____
- 2 What schools have you previously attended? _____
- 3 What grade or form do you expect to enter next fall? _____
- 4 In what subjects do you do your best work? _____
- 5 What are your favorite sports? _____
In what sports have you actively participated? _____
- 6 What do you like most to do outside of your school work? _____
Have you a particular hobby? _____

PARENT'S NAME _____ CHILD'S NAME _____

STREET _____ CITY _____ STATE _____

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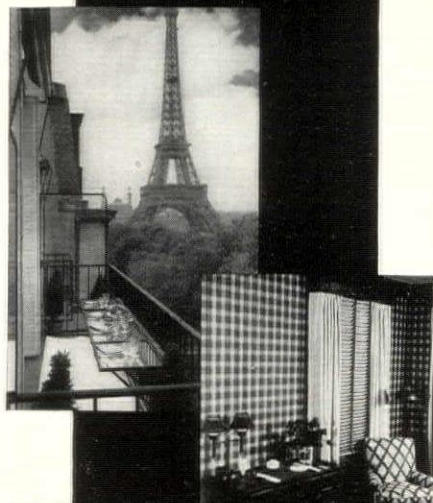
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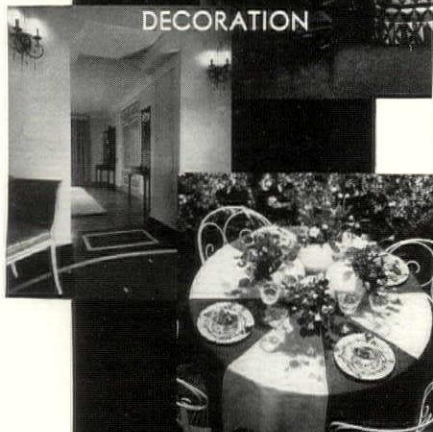
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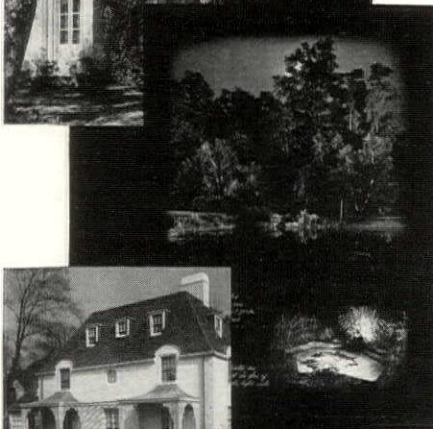
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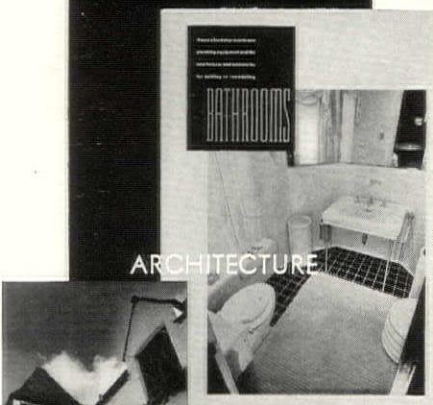
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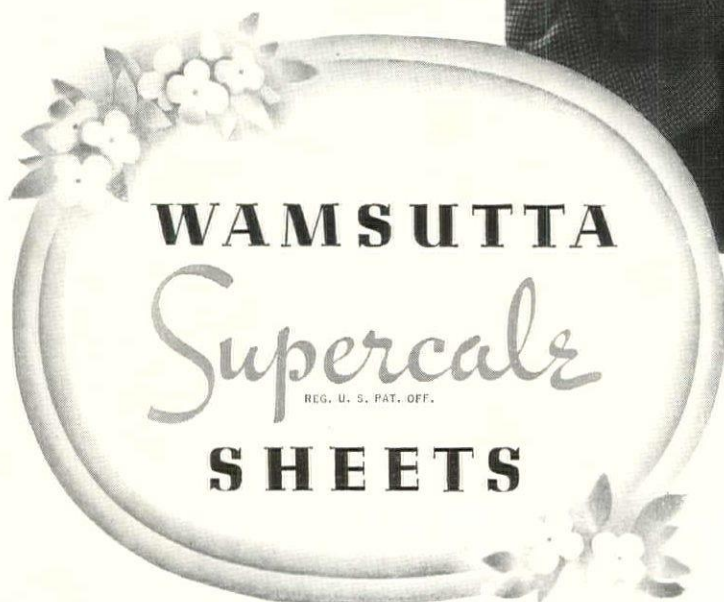
LUCKY IS THE BRIDE WHOSE SHEETS ARE SUPERCALÉ

ANY GIRL who begins her housekeeping with Wamsutta *Supercalé* sheets and pillow cases is *twice* lucky. First: because it is such a lovely fabric to look at and so incomparably smooth to sleep in. Second: because being Wamsutta, its green and silver trade-mark is a positive guarantee that these exquisitely fine bed furnishings will wear sturdily and economically for years to come.

Wamsutta's exclusive EQUI-TENSION processes have made *Supercalé* even finer and stronger than the famous old Wamsutta Percale which was the most cherished part of the bridal trousseau for so many generations.

WAMSUTTA MILLS, NEW BEDFORD, MASS.

Since 1846 — The Finest of Cottons



FOR EVERY DAY:

Three pairs of white *Supercalé* sheets for twin beds. With one row of hem-stitching, 72" x 103", at \$7.60 a pair **\$22.80**

One-half dozen *Supercalé* pillow cases. With one row of beautifully fine hem-stitching, 42" x 40½", at \$1.05 each **6.30**

FOR VARIETY:

One set consisting of two colored-hem sheets, 72" x 103", and two colored-hem pillow cases, 42" x 40½" **12.65**

FOR STATE OCCASIONS:

One pair of white *Supercalé* sheets with fancy drawn work, 72" x 103", and a pair of 42" x 38½" pillow cases **\$29.00**

FOR SPECIAL GUESTS:

Feminine — One set in solid-color rose pink; two 72" x 103" *Supercalé* sheets and two 42" x 40½" pillow cases **14.50**

Masculine — One set in solid-color ecru; two 72" x 103" *Supercalé* sheets and two 42" x 40½" pillow cases **14.50**

Total — 14 sheets and 14 pillow cases \$99.75

The Bulletin Board



How THEY DO IT. Readers of *House & Garden* often wonder how the artists who make drawings for us get their effects. Well, artists use strangely sensible methods sometimes. When Degas painted horses he used wooden models. Meissonier in doing his battle scenes used all sorts of devices which led to amusing results. "When I painted my 'Retreat from Russia,'" he writes, "instead of boracic acid I used caster sugar. What an effect of snow I obtained! But it attracted the bees from a neighbouring hive. So I replaced the sugar by flour. And then the mice came and ravaged my battlefield, and I had to finish my picture from imagination. It almost looked as though I should have to wait for the snow to fall if I wanted to paint a winter landscape." And that's how it was done.

OLD DOC LEMMON: "There's them thet say as how young Walt Whipple ain't o' much account an' never will be if he lives to be a hunderd. But I dunno—sometimes I figger thet when he comes to turn in his final record at the Pearly Gates it won't be such a poor one, after all.

"Ye see, Walt's whut folks hereabout call a fool-arounder. Notwithstandin' his pa's by a long sight the richest man in the township an' holds more mortgages than ye can shake a stick at, Walt don't seem to give a rap for money. All he asks is to be let alone so's he can work from dawn to dark on his old man's acres, experimentin' with new kinds o' nut trees an' Apples an' Grapes, an' breedin' cattle with pedigrees a mile long. Seems he don't care 'bout whut he gits for sellin' the things he raises, neither—thet's whut most o' the neighbors can't understand. He 'lows he just likes to fuss with them kind o' things, an' lets it go at thet. But I'm here to tell ye thet I ain't never seen no trees in such good shape as his'n, nor no cattle any more sleek an' fat than the ones thet graze in his pasture-lot.

"An' Old Man Whipple? Wal, he carries on turrible sometimes, bawlin' the boy out for a good-for-nothin' loafer an' a fool an' anythin' else he can lay tongue to. But Walt just takes it quiet, like he does ev'rythin' else, an' goes back to his trees an' cows. Mebbe he figgers thet the things he's doin' are o' more use to the world than money'd be, an' I calc'late as how he might be purty near right, at thet."



SILENCE. Shoemakers' children go barefoot and parsons' progeny go to the dogs and people who profess most to enjoy quiet are often the loudest and longest talkers. They tell a story about Carlyle at a dinner party. Two of the men present were famous as brilliant conversationalists, but Carlyle shut them up most convincingly by haranguing during the whole dinner on the advantages of silence!

MEDAL TO MRS. WILDER. During this month, at their gathering in the East, the members of the Garden Club of America will honor Louise Beebe Wilder by presentin' to her the gold medal of that society. This has been awarded only three times in the past fifteen years.

Among the first to congratulate Mrs. Wilder should be the editors and readers of *House & Garden*, since practically all her writing for the past eleven years has appeared month by month in this magazine, and their appearance has helped spread both her fame and her incomparable garden knowledge. Mrs. Wilder was one of that noble triumvirate, together with Ernest H. Wilson of the Arnold Arboretum, and Herbert Durand, whose garden articles from 1925 onward established the horticultural leadership of *House & Garden*. Wilson met a tragic death in 1930 and Mr. Durand, retired from active labors, has laid aside his pen. We are fortunate in having Mrs. Wilder still contributing. May the years still further enrich her pen and trowel!

VEGETABLE DECORATIONS. We see by the papers that vegetables are becoming fashionable for table decorations. The beauty of the egg plant and the red pepper is being boosted in a big way. Which reminds us that *House & Garden* started this vogue 'way back in 1932. In the August issue of that year we started the ball rolling by a centerpiece of artichokes, red and green peppers and endive on a luncheon table. It was called "Decoration on a Vegetable Diet."



MORNING GLORY COVER. Of course everybody knows, or ought to know, that the Morning Glories on the cover are the variety called Heavenly Blue. We are glad to show them, not alone because they are very beautiful in themselves but also because, if *House & Garden* has anything to do with it, Morning Glories will become a fashionable flower. In Japan they have been a great favorite for a long time. There is even a society—the Akatsuki Asago Kai, at Osaka, which offers its members the most tempting list of Morning Glory seed we've ever seen.

In all their dissertations upon flowers
No one has told me how a pansy grows . . .
How it wastes its brown and purple hours,
Or how it spends its yellow-eyed repose.

—HELEN MURPHY

PITTSBURGH REVIVERS. The Pittsburgh Garden Club, we understand, is going to rise phoenix-like from floods and other cataclysms and, joining with thirty-three other garden clubs located within a forty-mile radius, is giving a Garden Mart this June. Doubtless this idea will be duplicated by other garden society groups and it is a good sign. In union there is strength—even in the field of the garden club.



AND PROUD OF IT. Among the snooty and stiff-shirted it is customary to look with a scornful eye upon the man who displays in his home symbols of the craft or business whereby he has come to fame and fortune. Imagine what they would say if Mr. Ford had his stair newel posts capped by carved Model T's, or Mr. Morgan papered a wall with corporation certificates. Nevertheless there was a time in staid New England when this was done. While Massachusetts may have derived her ideals from a Sacred Book, her wealth and power came from the Sacred Cod. So it came to pass that when the Hon. Benjamin Pickman built his stately mansion in Salem, he was not above displaying the source of his wealth: —on every front stairs-end in his new home he placed a half-model of a codfish.

WEAETH FOR PHILIPPE DE LASALLE. This month's honors go to Philippe de Lasalle, master designer and technician of the tapestry maisons in Lyons under the patronage of Louis XVI.

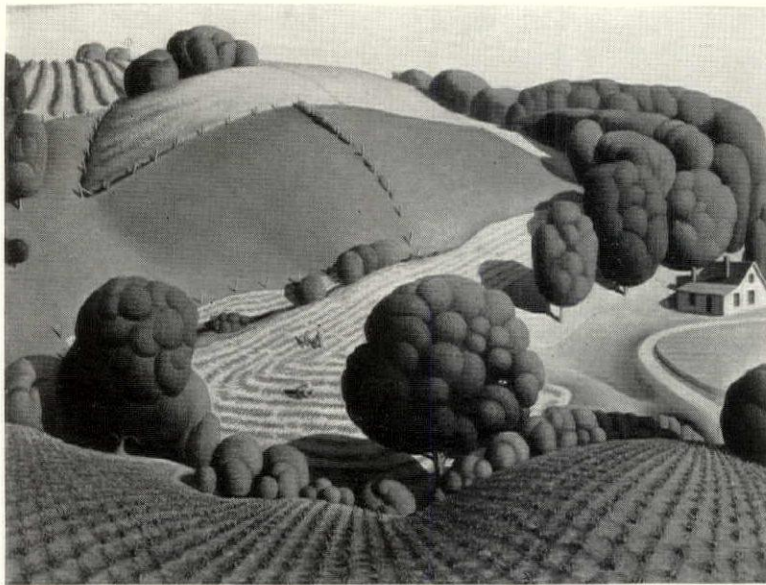
Classed with the so-called "minor" arts by present-day authorities, in the eyes of the French Court the weaver's craft as developed at the *fabriques* in Paris and Lyons, far from being considered subordinate, held as distinguished a place as the better-known arts of painting and sculpture. A pupil of Boucher, who was himself a textile designer of note, Lasalle was fast recognized by the courts of France, Russia, Spain and Portugal as a master of decoration and as a great mechanical genius.

The French, of course, have always seen Lasalle as one of the leading figures in the highly specialized art of weaving and tapestry design, but his first adequate recognition in this country is accorded by Belle M. Borland's book, *Philippe de Lasalle, His Contribution to the Textile Industry of Lyons*. Miss Borland writes of Lasalle's career, describes his major designs and mechanical contributions. She has also undertaken to discuss the inter-relation of the various decorative arts of the time as seen in Lasalle's work, an interesting complement to any study of the 18th Century.



BRIGHT IDEA FOR SUMMER ROOMS—GAY DRESS GINGHAM ON THE WALLS. OTHER FABRICS ARE EQUALLY COUNTRYISH. SLOANE

BRUEHL-BORGES PHOTO, CONDÉ NAST ENGRAVINGS



"YOUNG CORN", BY GRANT WOOD—COURTESY OF WALKER GALLERY

IDEAS FOR COUNTRY ROOMS

PART of the charm of Summer is the excuse it gives you for new clothes—not only bright dresses for yourself, but a fresh, new wardrobe for your house. And your Summer rooms this year will look amazingly like your gayest country outfits. They will be crisp, washable, colorful. They will be informal and very comfortable. You'll see cool cottons everywhere—ginghams, coarse rugged weaves, huge flowered chintzes and cretonnes, organdy, eyelet embroidery, mattress ticking, terry cloth, piqué. Your slip covers will fit as perfectly as your tailored suits. Wall papers in countryish designs will bring your garden indoors. You'll use bamboo all over and you'll put iron furniture inside the house. Rugs will blossom with flowers—imagine an emerald green rug spattered with white daisies in a green and white room—and you'll see a return of matting. Finally, never has there been such a wealth of new ideas in color.

Strong deep tones lead for walls and there is a decided trend toward highly patterned backgrounds. Study the little country living room opposite and you will see how exactly right the bold plaid design and strong colors of the dress gingham on the walls are with the maple furniture. How effective also the white accents of curtains and chair covering against this vigorous background. And how the red of the *tôle* lamps brings out the red in the gingham. Ross Stewart of W. & J. Sloane was the decorator.

Another instance of a dark, highly figured background, this time wall paper, appears on the next page. The French Provincial scheme of this country bedroom

started with the paper which has a large fern pattern in white, pale pink and yellow on a dark blue ground. All these colors are picked up in the furnishings. Very cool looking is the airy window treatment of yellow Venetian blinds under long, full curtains of fine net—two layers of it—butter yellow on the inside, dark blue outside. The ruffled bedspread is of the same yellow net and the dressing table skirt is a Provincial plaid cotton in soft blues and pinks.

The tale of blue is by no means told. Marian Hall, New York decorator, is keying the main rooms of a new country house around this sympathetic color. In the dining room she has used deep Wedgwood blue for the walls, with dead white curtains; off this is a hall done in varying shades of blue—light blue walls, sapphire blue and white striped curtains, darker sapphire on the chairs. The living room has walls in another subtle shade of blue as a background for off-white fabrics. Blue and white is also the theme of a country dining room finished recently by another decorator, Mrs. Devah Adams. Walls are hung in Wedgwood blue and white striped bed ticking above a white wainscot; curtains of crisp white piqué are lined with plain blue percale; floor is white linoleum inlaid with darker blue. And while on this subject of rhapsodies in blue, Elsie de Wolfe is decorating a very feminine bedroom in this color starting with a sky blue ceiling and grading the color gradually to deep sapphire in the carpet.

This idea of a room done in gradations of one color is a new note that bears watching. Well carried out, it is not in the least monotonous as Hobe Erwin has



CURTAINS COOL AS SUMMER BREEZES

NYHOLM

proved in a bedroom he recently finished in a Southern house built about 1845. The theme is yellow. Walls are butter yellow and the carpet is yellow with an all-over pattern of white camellias. Very full ruffled curtains are made of a shimmering yellow material—a mixture of Cellophane and silk; large glass peonies, white on one side, yellow and pale pink on the other, form the valances and tiebacks. Other fabrics are rough silk used for the bedspread, corduroy for a Victorian chair, and plaid linen on a gilded stool, all in varying shades of yellow. The walnut of the old Victorian paneled bed is grained a soft yellow and white, and the bench at the foot of the bed is glazed yellow over white with leopard skin covering. Prints on the wall were taken from a Carolina flora and fauna book of the 18th Century. Of course only yellow birds and flowers were chosen.

In contrast to the brilliant yellows of this bedroom is a number of new schemes stressing mauve. This is a color you have not thought of for a long time, but it is definitely creeping into decoration. Consider this subtle scheme devised by Thedlow—a Baroque dressing room done in the spirit of the Gay Nineties with mauve walls on which is a painted border of garlands of huge pearls held up by clusters of Prince of Wales feathers. Furniture and fabrics are in shades of white. Another guest room in a country house, decorated by Taylor &

Low, features pink-mauve walls combined with French blue in the textiles. Curtains and bedspread are flowered chintz with a French blue ground, the design in deeper blue and mauve. The carpet, specially designed for this scheme, is the same pinkish-mauve color.

Mrs. McMillen is another decorator who appreciates the decorative value of the mauve and violet tones. Nothing could be more charming than an airy scheme she recently did for a young girl, using mauve, white and red violet. Walls are off-white; one end of the room which forms a bay is draped in off-white Celanese ninon trimmed with red-violet ribbon. Curtains of the same (*Continued on page 92*)

IDEA: Airy scarf curtains of fine net in two layers—yellow inside, dark blue outside—billowing over yellow Venetian blinds. Also very summery wall paper with big ferns in pale pink, white and yellow on dark blue ground. The checked cotton is in blues and pinks. Decorations by Frederick Loeser

IDEA: French country paper of tiny flowers in white, cherry red and bright green on pale blue ground, with handsome chickens forming the design of the dado. Crisp figured organdy curtains have red chintz sashes. The Venetian blinds and matching valance are red. Lord & Taylor, decorators

IDEA: Hyacinths nodding down at you in a little country house hall furnished with simple Early American maple pieces. And it's all a wall paper border patterned with hyacinths in red, yellow and mauve in terra cotta pots. Walls are painted pale green. W. & J. Sloane were the decorators



CHICKENS ON THE WALL



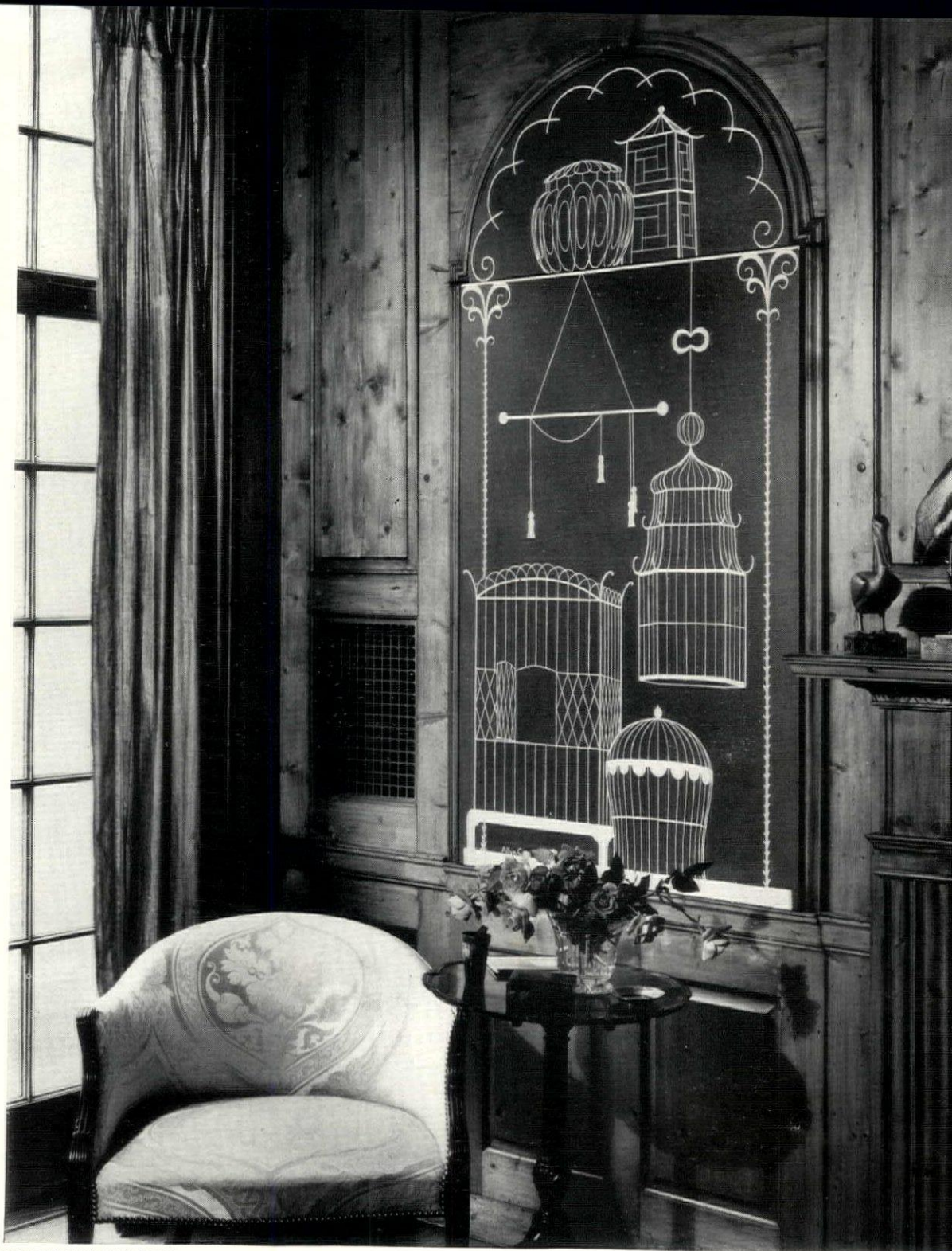
HYACINTHS ON HIGH

ANTON BRUEHL

IDEA: Slip cover for books to protect fine binding from city dust. This decorative panel of white bird cages on a prune ground was painted by Allyn Cox for Mrs. James C. Rogerson's pine library in New York. The fabrics used here are white damask and prune chintz. Arden Studios, decorators

IDEA: Furniture can look cool and countryish as well as fabrics and wall papers. Below is a gay little breakfast table *à deux* painted in a design of woodland ferns to repeat the green and white fern pattern on the white chintz used to cover the chair pads. Designed by the Arden Studios

IDEA: Distracting, perhaps, but nothing could be gayer for a country powder room than the botany print wall paper shown below. This flowery spot is in Mrs. Elisha Dyer's Long Island house, other views of which appear on page 93. Cordelia Gurnee of Blauvelt Associates was the decorator



SLIP COVER FOR FINE BOOKS



PATTERNS ON FURNITURE AND FABRIC



BEGUILING BOTANY ON THE WALL

BODORFF

LIGHTING

TO MAKE THE GARDEN COLORFUL AT NIGHT. BY MARJORIE REID RODES

IN THE days when the first incandescent lamps were developed, it must have been interesting just to press switches, instead of having to look for matches and fuss around with candles and kerosene lamps and lanterns, to produce light. But it was all done for purposes of utility. Certainly it is important to be able to see after dark, but much more exciting, in a way, are the modern visual uses of electricity—the electrical displays that flash across our city skies or bring magic to our country nights, the new, mysterious quality of light to be enjoyed indoors and out after the sun goes down.

Floodlighting the natural beauty of the outdoors was tried first at such points of interest as Natural Bridge, Virginia, and Niagara Falls. The light effects created were something to go and see, and we should have considered them as out of reach for our own backyards as Niagara itself. Later landscape architects brought the idea to some of the great estates and gardens. Instead of the spectacular strung lanterns used on special occasions they installed permanent lights from concealed sources, subtly thrown out and reflected to preserve and enhance the beauty of these places after nightfall.

Now, all at once, garden lighting has come into the realm of the moderate-sized home. We find it glorifying the city yard and the climbing roses on the tiny Cape Cod cottage, the choicest blossoms, or rock garden or lily pond of the country place. Not only have technical experts and artisans taken it up but amateurs as well. Many a garden list this Spring, along with the usual seeds and perennial and annual plants, will include the requisites of outdoor lighting.

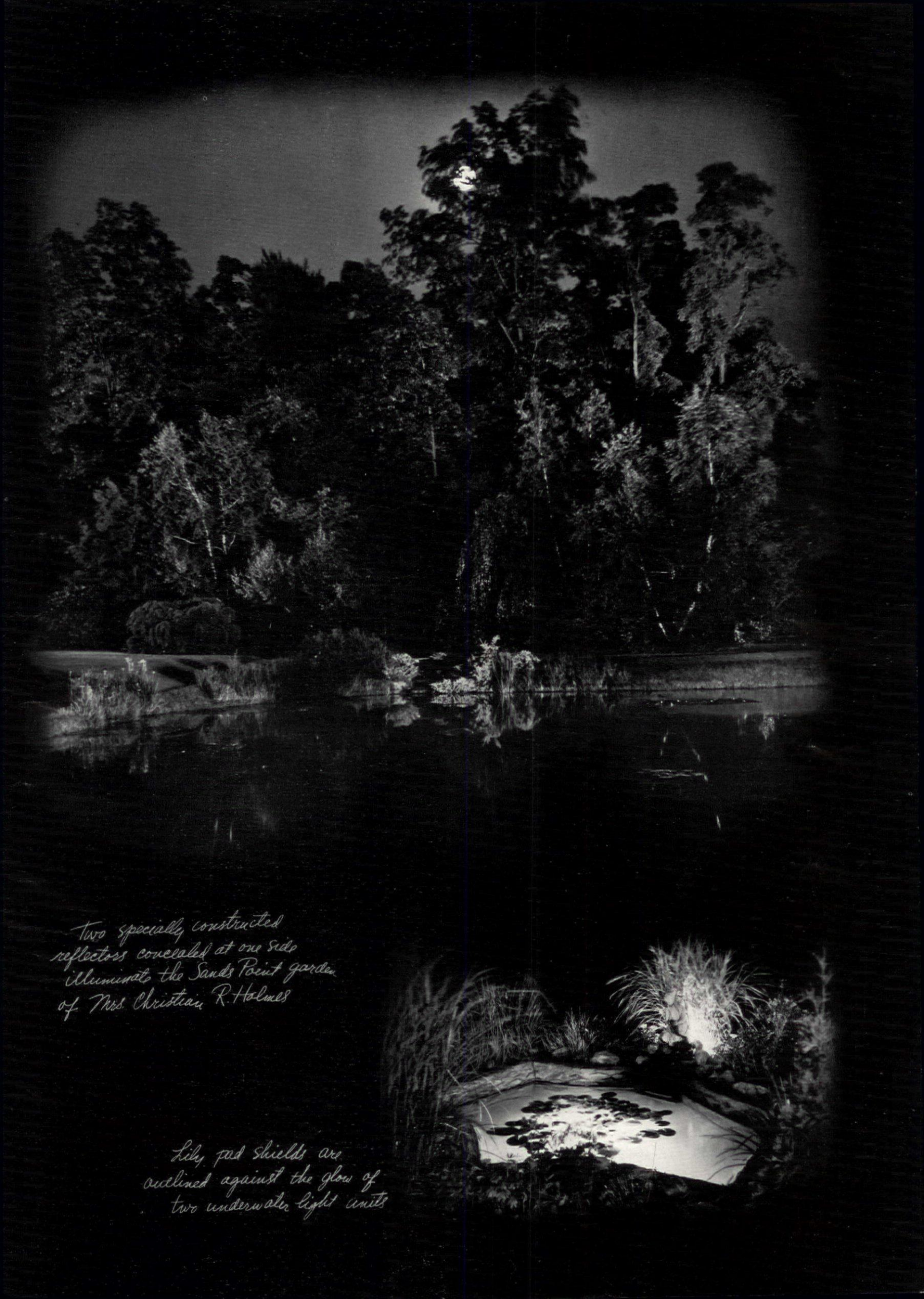
Conspicuous among them will be such items as floodlight units, reflectors and shields, weatherproof cable, wire and sockets (all of which, by the way, will represent a comparatively minor financial outlay). There will be specially made sockets for under-water use, perhaps a number of the inexpensive metal shields made in the form of flowers, birds and squirrels, to hide the source of light. There may be one or two garden ornaments such as luminous mushrooms or pylons. These things and others are available from the lighting bureaus of local power companies and from electrical supply shops, together with advice on how to use them and on practical matters relating to the different types of cable (Continued on page 76)



Light directed against a white wall throws a reflected glow on a flower-covered arbor



In the Wumetka garden of May Epstein, reflectors and optical projectors reveal trees and fountain



Two specially constructed
reflectors concealed at one side
illuminate the Sands Point garden
of Mrs. Christian R. Holmes

Lily pad shields are
outlined against the glow of
two underwater light units

BULBS

HOW TO CARE FOR THEM AFTER THEY
HAVE FINISHED BLOSSOMING IN THE
GARDEN. DESCRIBED BY F. F. ROCKWELL

Just as, for an hour, we may sit entranced before the beauty of a perfectly trained ballet, watching the swift rhythm of muscles that move in perfect unison, and never for a moment give a thought to the months of intensive training that have made the spectacle possible—so do we saunter down the Spring-time garden path, admiring the hosts of dancing Daffodils and their companions, never thinking of all that has gone before in order to make possible this miracle.

How is it that, from rootless and apparently lifeless bulbs which we bury in the ground in October, November, or even December, there can arise in April or May such full blown golden trumpets or towering-stemmed, brilliantly colored chalices as flood the garden with such beauty as it is scarcely to know again through all the long months of Summer? Surely they must be in some way vitally different, these bulb flowers, from all the other plants and shrubs we grow, which have months or years in which to develop and perfect themselves before they burgeon into beauty.

They *are* different, and it is just because we fail to inform ourselves where this difference lies, and to treat them accordingly, that we so often fail to continue to get the best out of them after the first glorious season of bloom. All too often the Daffodils gradually become smaller and less perfect; Tulips may disappear entirely, and other bulbs either "run out" or become so congested that the flowers amount to little or nothing.

All this is bad enough even with plantings of inexpensive old-fashioned varieties, but when the splendid newer things have been procured, and especially when one wishes to have them for exhibits in the Spring flower shows—where classes for bulbs are becoming more and more popular—there is still greater reason for the gardener's bestowing upon them at least the same degree of commonsense good care that he devotes to his other flowers. That this is not done is not for lack of interest, but for want of adequate and reliable information.

To begin with, bulbs differ from other garden plants in that the important part of their development—culturally—is made *underground*, where it escapes observation. Also, in the case of the Spring blooming bulbs, it is made nearly a year in advance of the flowering season. Small wonder then that they so often escape the amateur's attention, and go neglected from season to season!

The flower quality of most garden plants depends upon the growth made during the period—long or short as the case may be—just prior to their coming into bloom. If this growth is not what it should be, that fact is immediately apparent, and usually something can be done about it. Extra feeding and careful cultivation, and protection from insects and disease, may save the day.

With the early flowering bulbs, on the contrary, the most important period in their culture comes just after the flowering time. And that is when the grower of bulbs, if he wishes maximum success, must be on the alert to attend to their needs and whims.

Most gardeners think of the bulb itself as being the root of the plant, whereas in fact it is not that at all. It is an underground stem, modified or altered to accomplish a specific purpose. This purpose is to serve as a storehouse of food supply for quick growth at a later period.

A very important point in connection with this storage of food is that it is not taken directly from the roots, but "returned" to the bulb from the leaves and stems at the close of the season's growth. Any gardener who has ever grown a row of onions—a humble "bulb" which grows practically above ground—cannot have failed to notice how the base of the plant suddenly expands as the top matures and dies down, although at the same time the roots are functioning less and less, and gradually disappear entirely.

This "storehouse" function is characteristic of all bulbous plants which undergo a completely dormant period, including the corms (such as Crocus and Gladiolus) and the tubers (such as the Dahlia and tuberous-rooted Begonia). The early flowering species however, are much more dependent upon foliage growth after flowering than are the late season bloomers, like the Dahlia, which completes its bulb (or tuber) development while still flowering. The Gladiolus, in this respect, is about halfway between, having a rather long season of growth before flowering.

With this elemental knowledge of how bulbs behave, the gardener will have some basis upon which to establish intelligent cultural practice. He will no longer be misled into thinking that with the passing of a glorious showing of Daffodils, or the splendor of waist-high Darwin Tulips, he has "succeeded" handsomely with these flowers, and that no more attention need be given them. As a matter of fact ninety per cent of the credit for their marvelous beauty, which he so nonchalantly takes to himself, should go to the grower of the bulbs. In the case of Daffodils, Tulips, or Hyacinths, the completely formed embryo flower was present in the heart of the bulb before he even so much as put it into the ground! His real test as a gardener comes only after the first and overwhelming display of perfect blooms is past.

Let us take for instance, the Daffodil—most important of all Spring bulbs despite the greater showiness of the Tulip. Some of these glorious new varieties which have held crowds in breathless admiration at recent Spring exhibitions and special Daffodil shows may have been planted the (Continued on page 94)



COURTESY STUMPP & WALTER CO.

BRUEHL-BORGES PHOTO—CONDE NAST ENGRAVING

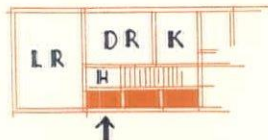
DARWIN AND COTTAGE TULIPS MASS THEIR COLORS IN ONE
OF THE PRIZE GARDENS AT THE NEW YORK FLOWER SHOW

Making an Entrance

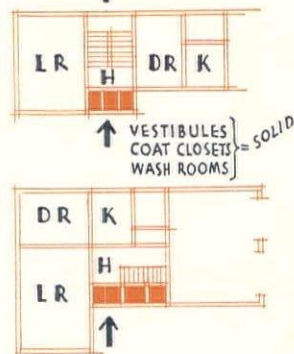
The entrance of a house should be more than merely a door

1. It should be augmented by a vestibule, coat closet, wash room and

- (a) Its location should be such that there is direct access to a hall which in turn admits to living room, dining room and stair hall



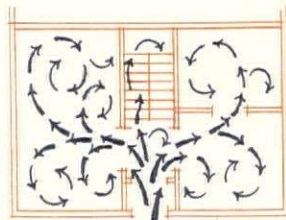
- (b) From the first consideration of plan it should not open directly into any one room, or be off in a corner of the house because there will then not only be drafts in winter, but that room will virtually serve as a hall; moreover the second floor will be likely to have too long a hall



- (c) But the orientation is not important, for if located on the north a storm door or a glazed vestibule will prevent heat losses

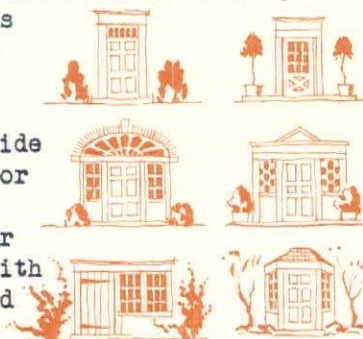
2. The heating of an entrance vestibule is important because

- (a) The stair hall will otherwise be cold and drafty, and
- (b) Adjoining rooms such as the living room and dining rooms will be uncomfortable;
- (c) Therefore the vestibule should be heated, and moreover the cost will be offset by not having to supply as much heat to adjoining rooms



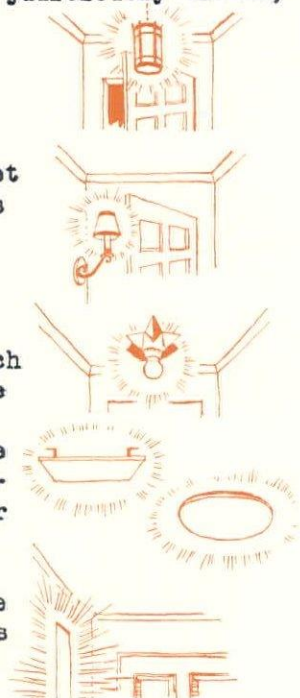
3. Its natural lighting can be solved in many different ways, such as

- (a) A door with a glass transom, or a door with a glass panel,
- (b) Or there could be side lights of one kind or another,
- (c) And of course a door could be combined with windows, or it could be in a bay



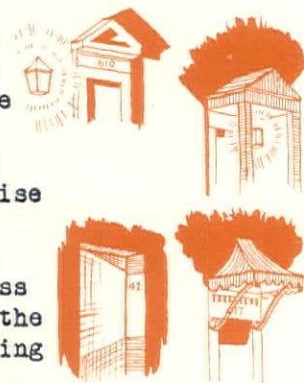
4. A lighting fixture must be judiciously chosen, for example

- (a) It should not hang down from the ceiling so as to interfere with the door,
- (b) Nor should a wall bracket be used if wall space is necessarily cramped;
- (c) In general it is advisable in a small vestibule with a low ceiling to select a fixture which fits tightly against the ceiling or
- (d) A panel can be effective whether slightly projecting from the ceiling or flush with it;
- (e) Also, if the walls are sufficiently thick there may well be light panels flush with the surface



5. Exterior lighting should not be overlooked because it is poor hospitality to ask your friends to stumble up your walk in inclement weather, and to hide your number from acquaintances calling for the first time after dark, so

- (a) Provide a light which either hangs free from the wall, or below the ceiling of the entrance in such a way that it illuminates your house number or name; otherwise
- (b) Make the light integral with the entrance, such as locating a glass panel in the sides of the doorway or in the ceiling of the hood or porch



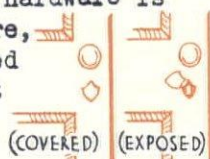
6. An entrance vestibule should be planned or remodeled to include two essentials: HALL

- (a) A coat closet is not only useful for the family but indispensable when guests arrive; also,
- (b) A wash room can be planned in new work in conjunction with vestibule and coat closet in various ways, or it can be added to the façade of an existing house at moderate cost;
- (c) Sometimes a wash room is best planned and more private when access is through a coat closet; in the case of an addition this can be treated on the exterior in a number of ways.



7. Hardware should not be slighted on exterior doors, storm and screen doors; it should be brass or bronze, or

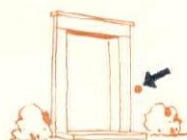
- (a) There will be ugly stains from corrosion and rust unless steel or iron hardware is frequently painted; furthermore,
- (b) The keyhole need not be exposed and subject to freezing for it can be covered with an escutcheon; and
- (c) The key to the front door can be made so that it also unlocks other doors, such as those for the service and garage, yet the latter can have keys which do not unlock the front door.



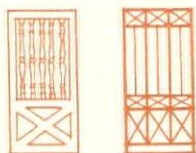
- (d) Important too is the position of the bell, for often it is inconveniently located in the jamb of the door where it is either hidden or inaccessible when screen or storm doors are in place, consequently it is better to have the bell on the face of the casing or wall,



- (e) Or the storm door can be provided with a knocker; in any case the storm door should look as well as the main door since it is in place for half the year;



- (f) The screen door is no less important than the main door because it is more in evidence half the year too; it should be carefully designed, perhaps in the guise of a wood or wrought iron grille



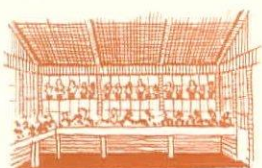
8. The deeply recessed doors of Georgian architecture offer a practical solution for housing storm and screen doors because

- (a) If the doorway be wide the storm or screen door could be divided in the center and hung so as to swing inward, and
- (b) Regardless of style this type of deeply recessed door is valuable, as in a modern version



9. The entrance door if not recessed should offer shelter in inclement weather, such as

- (a) A hood on brackets is graceful, light and inexpensive, or
- (b) The time-honored porch, large or small, will be doubly useful if glazed (at least in part) in winter, while
- (c) If entirely enclosed in winter the porch can be used for growing plants, and for starting seedlings in early Spring.



10. An entrance is more hospitable when near the ground level, because

- (a) A flight of steps is a barrier no matter how disguised, whereas
- (b) An entrance raised only one or two steps makes entry and exit easy and minimizes the possibilities of accidents when pavements are slippery,
- (c) Moreover it is more readily possible to make the entrance a more natural transition from house to garden when the two are practically on the same level



11. The immediate approach to any entrance can be greatly improved by the selection of the paving materials, such as

- (a) Brick, laid on a solid gravel foundation, with soil and grass in the joints, is preferably laid in an interesting pattern such as herringbone, etc., or
- (b) Flagstone, either genuine stone or concrete to simulate stone, can add greatly to the effect, particularly if grass or varieties of Sedum grow in the joints.



Does your house suffer from doorstep mediocrity? If so, here are some simple home remedies prescribed by Gerald K. Geerlings



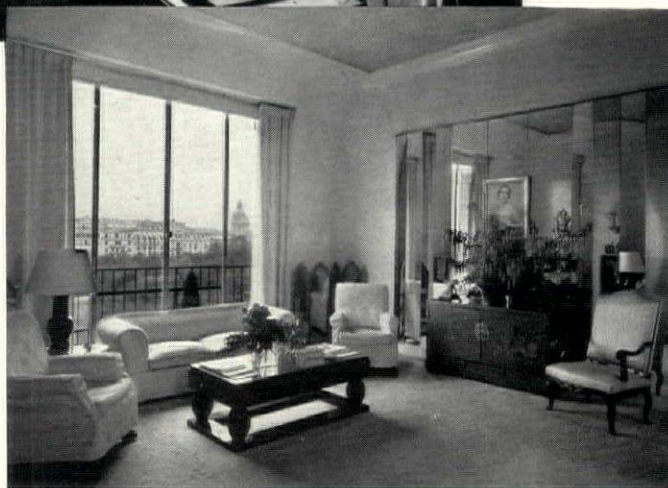
Springtime in Paris

LUNCHEON on a balcony under the soaring Eiffel Tower. At your feet the waving tree tops of the Champ de Mars—the beyond, Paris brilliant in the Spring! This delectable spot is part of the apartment of M. and Mme. Georges Brocheton shown on this page

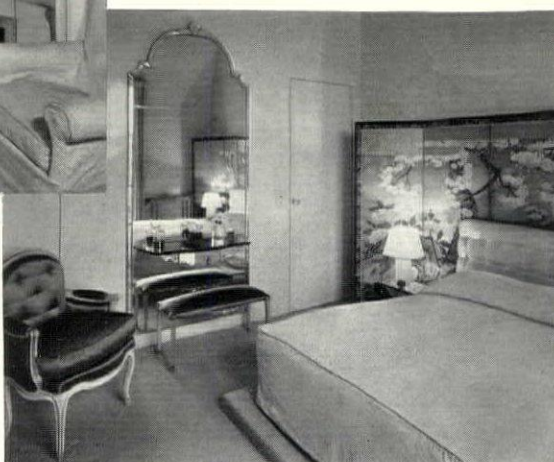
SIMPLE velvet curtains, ivory color to blend with the walls and carpet, frame the magnificent view in the living room. Sofas and chairs are covered in white quilted chintz, eggshell satin and light chocolate brown satin. Ernest Wiart was the decorator here



GLAZED ivory colored walls in the living room have a quality of mellow old lacquer in keeping with the many fine Oriental pieces used here. A red lacquer commode, effectively placed against an eleven panel modern mirrored screen, is the high keynote in the scheme



M. BROCHETON'S room adjoining the living room has been carried out in the same pale ivory tones, with books and Eastern ceramics affording brilliant color accents. And how effective the Oriental notes are with the modern background and furniture



THE color scheme of Mme. Brocheton's bedroom was taken from the silver-brown and pale cherry blossom pink of the Chinese screen behind the white satin bed. Altogether a sparkling little room due to mirrored furniture and many crystal accessories

BODORFF



Rosa provincialis. B.
Scarlet-Provence Rose.

The Print Masters

*W*ITH this issue House & Garden begins publishing a series of reproductions of famous flower and fruit prints. Since many of the old flower portraits to be shown are rare and fetch high prices, it is conceivable that readers will delight in keeping these reprints. They have an intrinsic beauty that is quite apart from the subjects portrayed and all of them possess decorative value. Some are very crude and others are executed with a subtle technique that subsequent generations of flower artists have never equalled.

The history of flower painting begins with the first attempts made at botanical drawings for ancient Greek and Arabian herbals. Between that dim past and our own era the art has never lagged, although in certain centuries—particularly the 18th and the beginning of the 19th—it reached sublime heights. Even the greatest of artists, Dürer among them, was not above making accurate drawings of flowers.

In collecting these prints distinction is made between botanical drawings and flower portraits. The former usually include cross sections of various parts of the flowers or seeds and detailed renderings of these parts. Flower portraitists, on the other hand, made no such effort at botanical delineations. They were drawing the beauty of the individual blossom or group.

By the 18th Century the making of these flower portraits became part of the social equipment of every well-bred woman. Girls were taught to draw flowers from childhood and it was a regular branch of the curricula at schools for young ladies. Often the mistress of the school would make master drawings on vellum for her pupils to copy. These "samples" are always prized by collectors.


Enthusiasm for this form of art not only stuffed domestic portfolios to bursting but also brought forth some excellent artists and teachers of flower drawing. There were books written on the subject by such instructors as Patrick Symes, James Sowerby and George Brookshaw. Indeed, a gentle-

woman of that age, and even some of the gentlemen, could scarcely escape this horticultural fad. Their names were legion. Many are forgotten; others hold a fragrant remembrance today. There was Mrs. Delany, who made flower pictures, and most accurate ones, too, from snips of varicolored papers. There was Mary Lawrance, who is noted in the caption for her portrait of a Provence Rose. There were the four daughters of William Curtis, who excelled at painting flowers in water color and for nineteen years helped illustrate the *Botanical Magazine* which their father edited, and there was Elizabeth Blackwell, who bought her rascal husband out of a debtors' prison by patiently making five hundred botanical etchings.

In addition to these women were men flower print masters. Peter Castelles and his engraver H. Fletcher produced in 1730 "Twelve Months of Flowers." The crowded prints from this book are much sought after. Francis Bauer, whose "Exotic Plants" appeared in 1796, was Botanical Painter to His Majesty, George III. John Edwards in 1780 brought out his portfolio, "A Collection of Flowers." And there was George Brookshaw, whose passion ran to realistic fruit portraiture. The greatest master of them all, however, was a Frenchman, Pierre Joseph Redouté, court painter to the Empress Josephine, whose great books on Roses and Lilacs have won for him the sobriquet of "The Raphael of Flowers."

Beside these were many others, countless amateurs among them, whose crude work deserved no especial *réclamé* except that today they can serve for cottage decorations. Placed in rustic frames they add bold spots of color to walls.

The finer prints, of course, deserve careful framing. If there is an inscription below the flower, see that the mat does not cover it, for many of these captions were written, as in the case of Mary Lawrance's portraits of Roses, in flowing script. Besides, one will want to know the name of the flowers. —RICHARDSON WRIGHT

 Mary Lawrance Kearse, who drew this Provence Rose, established her reputation at the end of the 18th Century by producing "A Collection of Roses from Nature," a folio of Rose portraits. The plates bear her name and address and the statement that she was a teacher of botanical drawing at 86 Queen Anne Street, Portland Place, London. She first caught the eye of the discerning by a flower piece at the Royal Academy show of 1795 and from that year until 1814 exhibited under her maiden name. She was showing her pictures as late as 1830.

Her reputation is further sustained by the names of two Roses—Gloire des Lawranceanas and the Lawranceana Rose, the first midgets of the Rose clan. Some say she introduced the latter Rose herself. They are ancestors of our modern Polyanthas

[illegible]

I've been attempting these masterpieces of confection for years but it's only recently that I've been able to achieve a reasonably professional touch, and all because at last I've found someone willing to show me how it's done. While walking one day I found myself standing in rapt admiration before the world's fanciest of fancy cakes, on display (oddly enough) in a tiny little glass show case right in the middle of the sidewalk. Below the cake was a sign "Confectioner's School, Mfrs. of Cake Ornaments, Sugar Roses, Etc."

It took me months to summon enough courage to go back and find out about those lessons, and as luck would have it the patron was out. Nor was I greatly encouraged when the clerk informed me that Mr. X. taught chefs, all right, but he doubted if he would teach a "Lady". However, the fleeting glimpse I caught of pink Cupids and lace wedding bells gave me the needed impetus and I bravely returned the next day. Mr. X. looked me over sharply and said that I might join the class but that I would have to "stick." I stuck, all right.

This article is to give you a few hints on how you too may achieve a greater perfection in cake decorating, but if you feel that you will be absolutely hopeless, I will console you with the information that there is a well known caterer in New York who will guarantee to pack and ship a fancy cake and have it arrive in good condition anywhere in the United

Birthday! *Written and drawn by June Platt*

States. What's more, he will even make a cake to your specifications. Should you want to celebrate the birthday of your town house or the farm, he will duplicate it in cake and sugar in detail for you from photographs. If you chanced to climb a particularly high mountain a year ago he will make a mountain cake for you, with you going over the top. In fact he can do almost anything you can imagine.

Needless to say, the trimming of a cake is all very well, but the cake itself, the filling (if there is to be one) and the frosting must all be superlative in quality. Suitable decorations must be chosen for the type of frosting used.

There are two ways of decorating a cake. One is to do so free-hand with the help of pastry bags and paper cornucopias, and the other is to stick sugar ornaments symmetrically and decoratively on the frosted cake with a dab of frosting to secure them. You will see that I have illustrated just a few of the many ornaments which may be bought from manufacturers of cake ornaments. They make sugar and wax and gumpaste Cupids and angels and doves and a great variety of flowers and leaves and silver balls, candleholders, and wreaths and bowknots. There are confectionists who specialize in pulled satiny sugar flowers and crystallized violets, etc. Some of these may be bought retail, but generally speaking they prefer to sell them wholesale. If you live out of town I suggest that you ask your local pastry shop to get them for you.

If you are wondering why the thimble, pocket book, owl and so forth in my drawing, these are the favors to be concealed in the birthday cake, just to add to the general excitement. They should be wrapped in waxed paper and placed evenly around the bottom of the cake tin after a thin layer of

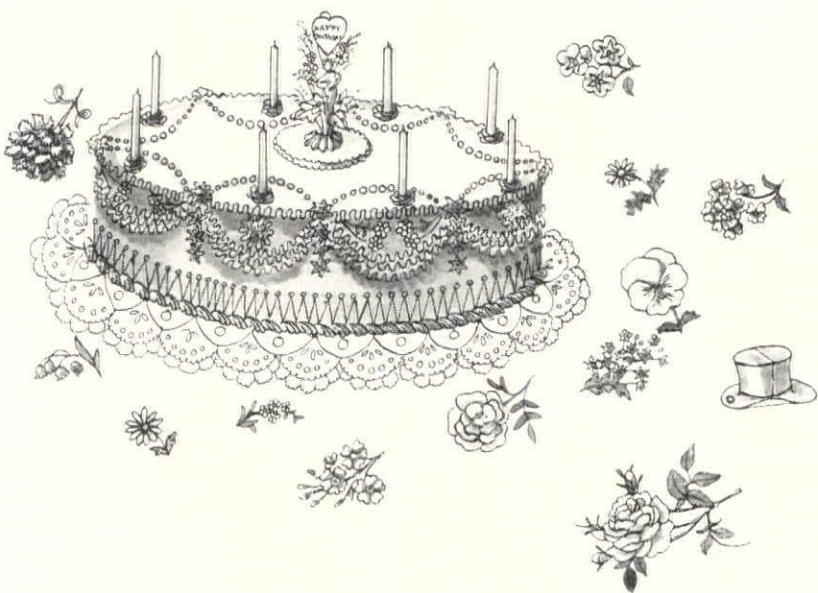
batter has been put in the pan. The rest of the batter is then added and the cake is baked. Twelve of them including a key to their meaning may be bought for ten cents; silver plated ones may be bought for very little more, and I've even seen them in gold, but that's being very fancy indeed.

In this country the birthday cake generally appears as a surprise at the end of the meal, after the dining room has been thrown into complete darkness to show off to best advantage the tiny lighted candles on the cake, but I heard of a different way of presenting it which I think is a lovely one. The cake is made and decorated the eve of the big day and the birthday child of course is not allowed to see it. Then the next morning some member of the family rises very early in the morning and gathers a basket of flowers, wild or otherwise. A small table is then covered with a pretty cloth and with the aid of pins the blossoms are pinned here and there all over the cloth, the cake being placed in the center and surrounded by a wreath of flowers. The birthday child is then awakened and allowed to come and admire the cake and receive her presents. I'm not sure when the cake is eaten.

In order to simplify matters I will give recipes for different members of an imaginary family, suggesting the type of cake most suitable, what filling and frosting to use, and how to decorate it. For instance, a sponge cake is probably the least harmful for baby, or an angel cake would be suitable for Grandmother. If, however, she is hale and hearty, she might secretly prefer a nice heavy pound cake. So use your own judgment and make any variations you may like, but don't put a heavy frosting on a delicate cake and don't use ornamental frosting on too soft a surface, and avoid putting heavy ornaments on a thick frosting unless it has a firm crust, or the ornaments will sink into oblivion.

And now directions for making and using ornamental frosting, otherwise known as royal icing. There are numerous books procurable which give excellent detailed instructions, including a variety of designs to follow. Do try and get one of these for yourself. You will also need one or two good pastry bags with standard coupling attached and a reasonable variety of tubes. Several sheets of parchment paper, too, procurable at confectioner's supply shops, from which to make paper cornucopias for finer work. This paper comes in sheets three feet by two feet. Properly folded and cut, three sheets will make twenty-four small, twelve medium and eight big cornucopias.

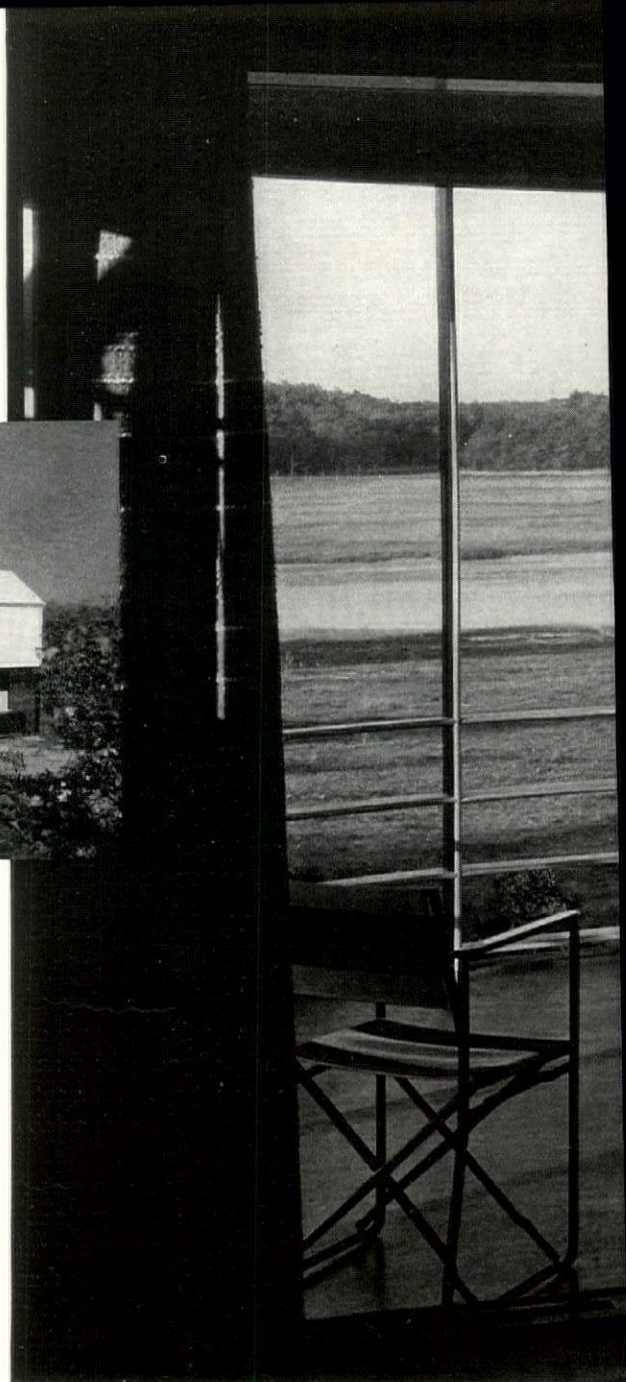
To make the small ones, place a sheet of paper horizontally before you and fold from right to left in half and from right to left again in half, then cut on the creases. Next fold the four pieces into three equal parts and cut (*Continued on page 80*)



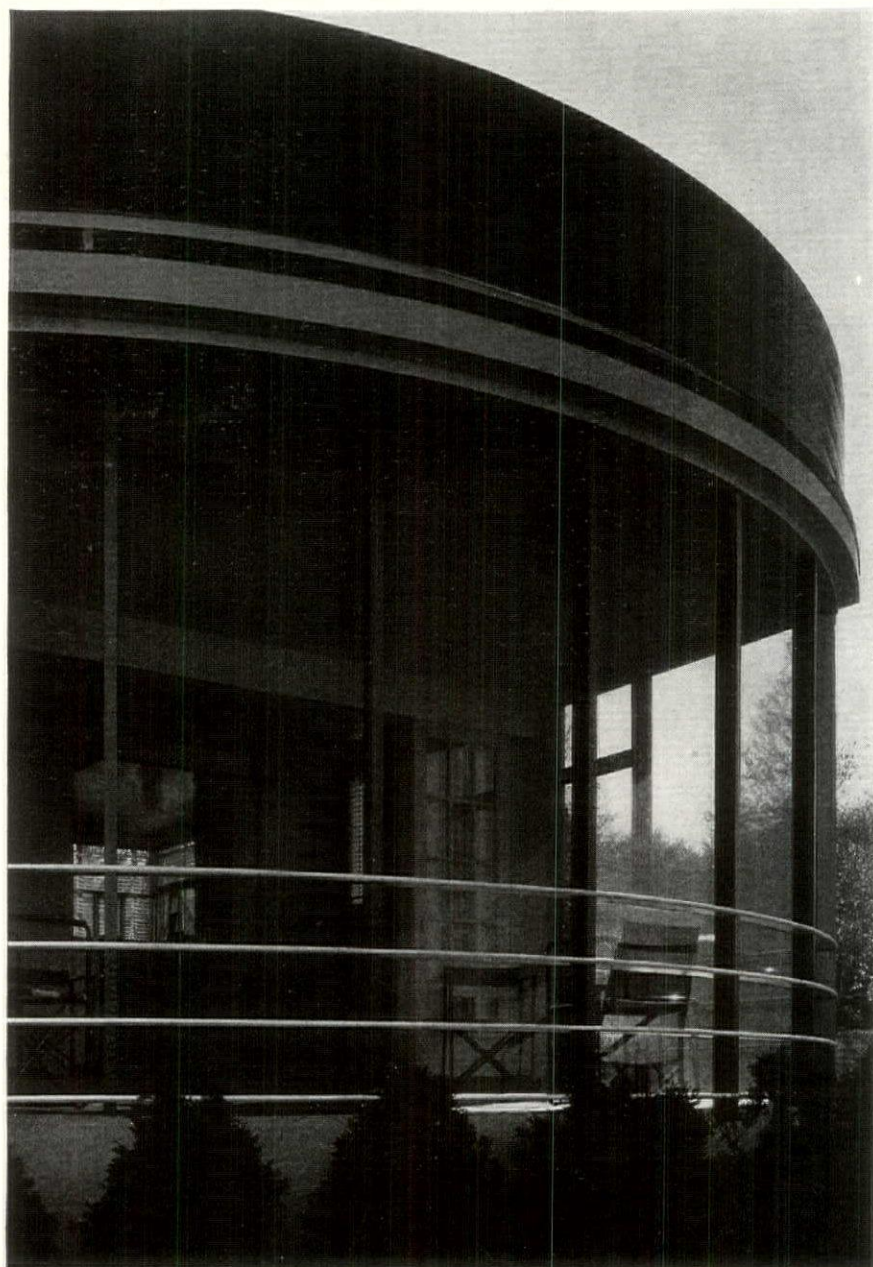
Snug Harbor



ENTRANCE SIDE



GEORGE H. DAVIS



SEMICIRCULAR RIVERSIDE PORCH

THE prospective owner of "Riverhouse", near Hingham, Massachusetts, when he came to his architect, had a clear notion of what he wanted. He wanted a private bathhouse, picnic house and summer and winter weekend camp combined. It had to be so built, arranged and equipped that it would serve its various functions with the absolute minimum of care, upkeep, work and worry. And it must cost under \$2500.

Even though it was to be near a town that is picturesque with ancient architecture and fairly static as to conventions and traditions, the architect, George C. Whiting, convinced the owner that functionalism would solve the problem.

First there was to be a large semicircular screened porch facing the river—an open side with an unobstructed view. With sliding glass doors opening onto this, the entire ground floor becomes one big room. A view of this porch from the outside is to the left, and above on the opposite page is the view from the room across the porch. Notice the grooves in the floor, indicating the path of the sliding glass "elevator" doors.



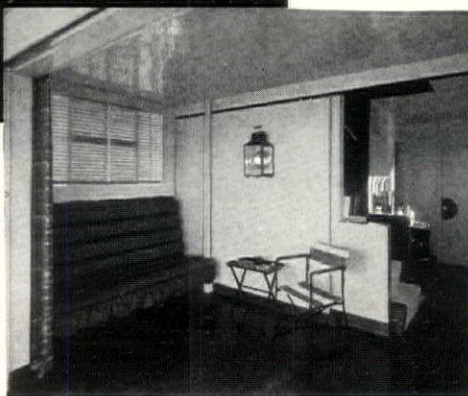
VIEW FROM PORCH



ON THE TOP DECK



SIMPLIFIED KITCHEN



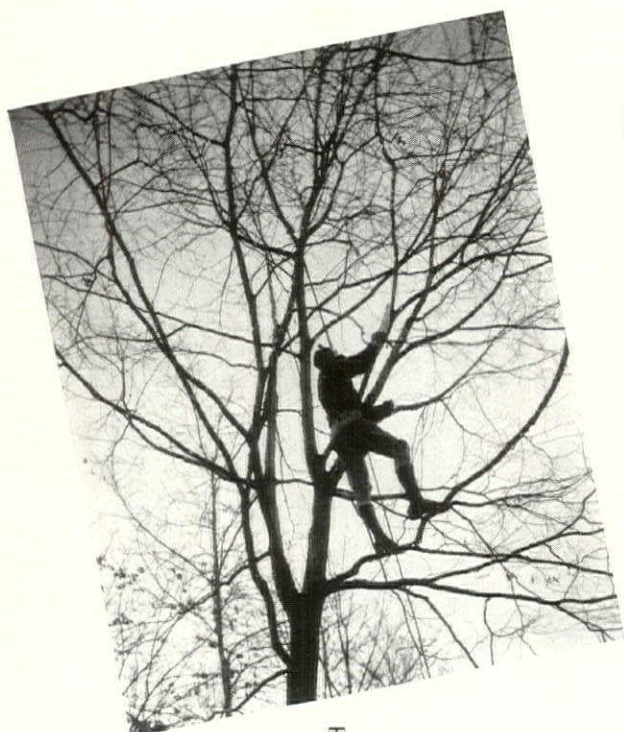
PULLMAN SLEEPING BUNKS

The screens, too, are worth noting. They are stationary and not detachable. Most people believe that porch screens should be taken down in the autumn, stored and put up again in Spring. Doesn't this make a lot of work and doesn't it hasten mechanical decay? Properly braced, a good copper or bronze net is best left alone. These screens are set up on 1' x 4' rails and 2' x 4' styles. The rails and styles are set edgewise and the styles beveled on the inside to $\frac{3}{4}$ ". The screening being attached to the inner side, a $\frac{3}{4}$ " half-round makes the trim. This is painted white. Styles are painted green, increasing visibility.

At the entrance side, the space below the overhang of the penthouse is enclosed with heavy chain link wire. Here bathing suits may be hung up and left to dry and here also is a bin for wood, coal, kerosene, etc.

Though it is small, the house can sleep quite a company—four on the upper and lower berths of the Pullman stateroom and others on the sheltered side of the porch. Sliding glass doors on elevator hangers make this (Continued on page 82)

"RIVERHOUSE" NEAR HINGHAM, MASS., SMALL
WEEK-END SNUG HARBOR FOR BATHING AND FISHING.
IT SIMPLIFIES HOSPITALITY AND HOUSEKEEPING WITH
A MODERN DESIGN COSTING ABOUT \$2500



The care and feeding of trees

THE experience of the last fifty years has shown that shade trees can not be left to the mercies of Providence. It is a fact that many valuable shade trees have died, and that more will go unless there is a better understanding of the situation. The care of trees is an interesting and varied field, since over seventy species of trees and shrubs are common and several hundred others are grown less generally, each with its peculiar adaptations and troubles. With this in mind, we present here notes by Dr. E. P. Felt on keeping trees healthy.



PRUNING IS MOST IMPORTANT.

It should be corrective rather than drastic. The ideal is a moderately dense, well-proportioned head. Each species has its own growth habit and this should be given due weight. The cutting out of dead and weak branches generally obviates the need of severe pruning. The removal of a large amount of wood should be resorted to only under exceptional conditions, and unless this is carefully done it may be followed by extensive sun scald on important branches and may ruin the tree. Sun scald may also follow drastic thinning of woody growths and it frequently develops on trees adjacent to recent construction of either dwellings or roadways.



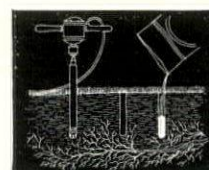
IN REMOVING LARGE LIMBS

the final cuts made should be flush or nearly flush with the trunk or branch and should be protected with a wound dressing or paint and kept protected until entirely covered by callous growth, in order to prevent invasion by wood rots. Avoid trimming trees such as Maples in early Spring when there is profuse bleeding. It is to be remembered that in the case of young trees pruning should be limited largely to the removal of superfluous or interfering branches with due regard for future as well as present conditions. Pruning also includes the removal of girdling roots.

These run part way around the base of the trunk and cut off circulation in adjacent bark areas. Girdling roots are readily detected, easily removed and should be cut before the tree is injured.

JUDICIOUS FEEDING OF TREES

enables them to withstand disease and weather conditions. A tree can thrive only in a suitable feeding area where there is an adequate supply of moisture and soil nutrients. There are various ways of supplying the needed elements. The most satisfactory is a high grade plant food or fertilizer, three to five pounds to each inch of trunk diameter, put into spaced bar or drill holes ten inches or more in depth and two feet apart, over the feeding area, especially the outer part. This encourages root growth in the lower top soil with smaller probability of injury from summer droughts. A complete plant food is preferable to one high in nitrogen. The aim should be a normal growth—not the production of extremely long, soft shoots indicative of over-feeding. The plant food should contain organic as well as inorganic materials in order to favor the production of beneficial soil bacteria.



SPRAYING IS IMPERATIVE.

Leaf-eating insects, such as canker-worms and tent caterpillars, appear in the early Spring and may defoliate large areas, sometimes year after year.



The trees develop a new crop of leaves and the weakening as a result of this attack is too frequently overlooked. Another crop of leaf-eating insects, such as Elm-leaf beetles, Japanese beetles and gypsy moths, appears a little later and in localities where they are abundant the foliage may be completely destroyed; and the results are just as serious as, frequently more so than, those caused by the work of the earlier-appearing pests. All of these can be controlled by spraying with poison, such as arsenate of lead, provided the application is timely, and preferably in the early stages of the injury. This means experienced men and apparatus capable of delivering a fine, well-distributed spray, even to the tops of the tallest trees. It is no job for a hand outfit.

The leaf miners, such as the Elm-leaf miner, the Birch-leaf miner and the Box-leaf miner or midge, work in the interior of the leaf and are not affected by a poison. The first two may be controlled with Black-Leaf 40 and soap applied as a spray while the miners are small and little injury has been caused. The Box-leaf miner may be destroyed with a nicotine molasses spray applied in (Continued on page 95)



© HAROLD HALIDAY COSTAIN

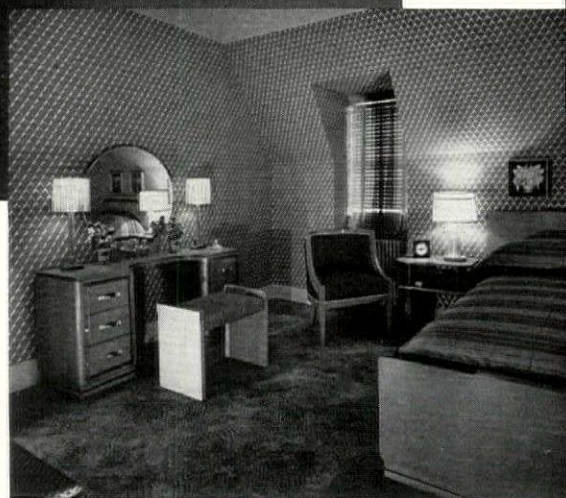
H. J. MARQUARDT, LANDSCAPE ARCHITECT

The living terrace of House & Garden's Ideal House at Scarsdale, now open to the public, overlooks a little paneled garden flanked by Yews. At the sides are informal plantings in which Azaleas and other choice flowering shrubs predominate. The steps at the extreme right lead to the front of the house



ABOVE, through the Regency foyer, a glimpse of the living room in House & Garden's Ideal House at Scarsdale. Verna Cook Salomonsky, architect. Effective contrast is made between textured rug and shining linoleum

RIGHT, a third floor bedroom with modern furniture in light wood against harlequin papered walls of green and silver. Fabrics combine maroon and off-white with green in texture weaves; ombré sheer curtains at the windows



A PANTRY-BREAKFAST room is bright as morning, with gleaming blue glass walls and a window frame of white wire to hold pots of flowers. Gay curtains of silk are covered with clusters of beets in vivid colors



IN THE living room a mirrored cabinet reflects the Oriental treasures on its shelves, deep ox-blood dragons, yellow porcelains, subtle jades. These Chinese objets d'art are in accord with the Chippendale furniture



ABOVE, a delightfully different basement games room takes its decoration from Hungarian peasant motifs. Maple furniture is set off by turquoise flooring, rust and ivory fabrics. Other views in the house are on page 107



IDEAL ROOMS

BELOW, an exquisite desk, beautifully copied from a museum piece, distinguishes one living room wall. It carries two bronze stallions, very old, and fine stationery, very new. The silk-hung doors lead to the terrace



HAROLD HALIDAY COSTAIN



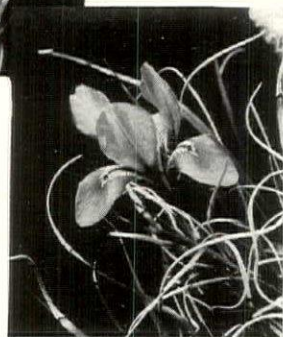
I. PRISMATICA



I. RUTHENICA



IRIS TECTORUM ALBUM



I. STYLOSA

WALTER WILDER

LITTLE IRISES

Tall or short, in sun or shade, for wet places or dry—here is a flower group that meets every rock garden condition and at the same time provides a lasting variety of color.

By Louise Beebe Wilder

IN view of the widespread popularity of Irises it is rather extraordinary that so comparatively little use is made of them in the rock garden—that is, of the wide variety of species suitable for the purpose. If these do not constitute the rainbow itself they are at least in point of wealth the crock of gold said to be found at its base.

Chiefly seen in rock gardens are the numerous *pumila* and *chamaeiris* hybrids and the native *I. cristata*, and while these alone are capable of putting on a very good show it is too bad not to make use of the material that will extend the Iris season from a few weeks to several months. And there are individuals for every sort of situation—Tiny Tims for restricted regions, taller kinds for the outskirts or where the accent of a little height is desired, kinds for full sun and partial shade, for damp situations and dry.

To get down to cases at once, let us first mention the early-flowering bulbous species. The whole *reticulata* group is delightful and, through the efforts of American dealers and growers, more and more of its members are coming within reach of the American gardener, financially as well as in their lovely flesh. *I. reticulata*, the type, looks like a gorgeous gold-marked purple insect settled among the narrow horny-tipped leaves. This is now quite generally available. The "azure" *Cantab* is less easy to find but still the reward of the patient searcher, as are others of the group, *histrio*, *histrioides*, *Bakeriana* and *Krelageii*. All come in tones of purple or "blue" variously marked with gold and sometimes white, save *Krelageii* which tends definitely towards red and flowers fully ten days before the other *reticulatas*, usually about the first of March. The type is richly fragrant, particularly when brought into a warm room, and *Bakeriana* is also sweet scented. They all require a sunny, well-drained situation in the rock garden and flower the earlier if there is a warm rock at their back.

Close upon the heels of the *reticulatas* comes *I. persica*, that large and strangely beautiful flower whose surface seems to have been washed over by the pale green of sea water, with areas of purple velvet on the falls. It blooms on almost no stem at all and while the leaves are still mere points of green thrust out of the ground, and its fragrance is something to dream of. But it is not an easy plant to deal with in the climate about New York, though it appears to be quite hardy. It does not winter-kill but it frequently takes a year off from flowering. Usually after a hot and dry summer when the bulb has enjoyed the baking that its constitution seems to require it may be counted upon to flower. And when it does all disappointment is forgotten. It needs the warmest situation we can give it in rather stiff but well-drained soil. Spanish Irises, while growing sixteen or more inches high, are so slender, the flowers so like butterflies hovering above the narrow scant foliage, that they do not appear out of place among the small plants of a rock garden. I have not found them long lived but they commonly last two seasons in well-drained soil in sun. And such colors and combinations of color as they offer—all tones of blue to purple, bright yellow bronze, cream, white—must be seen to be believed. Once they were called Poor Man's Orchids, but the exclusive operation (Continued on page 97)

CANADA PLANTS



TWO GARDENS that follow traditional British formality and yet recognize the new spirit of the Colonies in their deference to natural beauty. Lady Barnard's garden, in Victoria, two views of which are shown at top and at left, combines these moods. In the top view, Hydrangea bushes make a frame for a natural stone stairway edged with rock plants. At left, the lawn tennis court is backed by a long arbor covered with climbing roses.

Directly above, in the garden of the late Mr. Bowser, also in Victoria, a Lily pool is centered by a small statue of the Boy and the Dolphin, and features a long curving bank of Cerastium. At left below is seen the formal lawn accented by English Ivy and native Oak trees. Here again Cerastium figures in a V-shaped border.

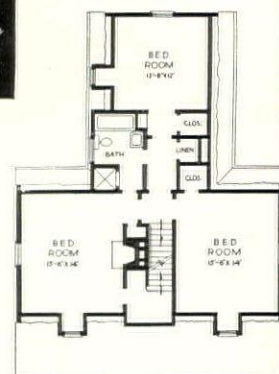


A \$6,500 HOUSE built last summer at Hempstead, N. Y. for Mr. George Huling. The architect, Reinhard M. Bischoff, gave a charming modern interpretation to the Colonial style through the use of red blinds, whitewashed brick walls and slate roof.

THE PLANS will bear careful study. Although this is only a small house—the cubage is estimated at 27,500 cubic feet—there is a separate dining room, a 2-car

garage and a pine-paneled playroom and laundry in the basement. The kitchen is efficiently U-shaped.

CONSTRUCTION: Second-hand common brick was used for the exterior walls. The house is insulated throughout with aluminum metallation backing wire lath and has radiator heat and an oil burner. There are two bathrooms: a downstairs lavatory and upstairs bathroom.



A \$6,000 HOUSE, designed by C. M. Willis, architect, for Mr. Arthur Yaker and built, in 1935, at Lexington, Mass. Like the house on the opposite page, this is an interesting variation of the Colonial style built of cinder concrete masonry, painted.

CONSTRUCTION: The architect reports considerable savings effected by the use of insulation board, papered or painted, for walls and ceilings, in sizes as large as eight feet by twelve feet.

TO MEET the prevalent demand for good small houses, both for permanent dwellings and for week-end or summer cottages, House & Garden inaugurates in this issue a series of selected small houses to be identified by the seal shown at the right.

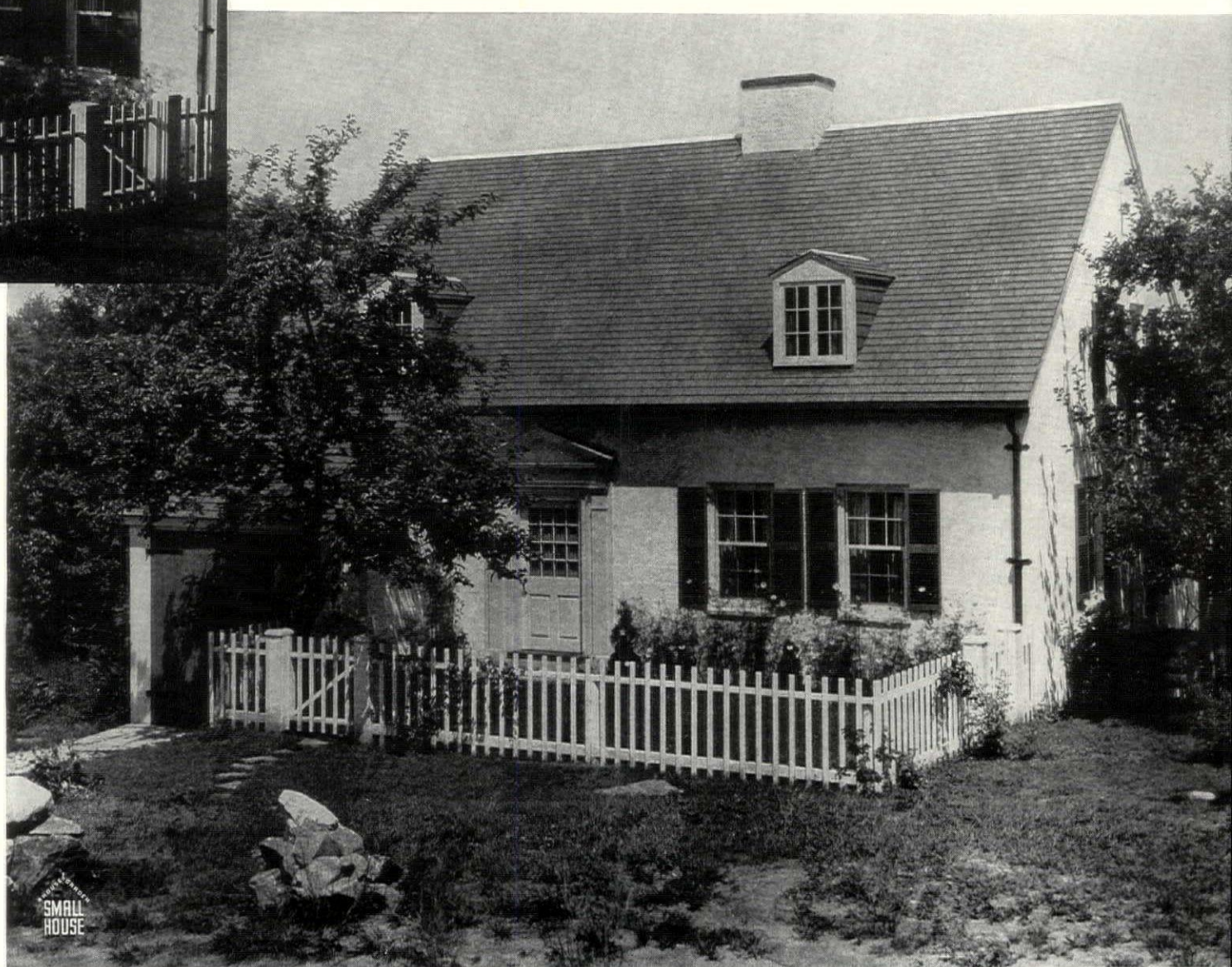
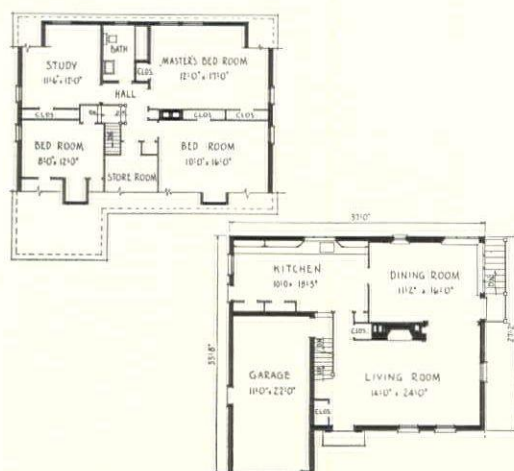
THIS SEAL indicates that the houses have been selected for building value as well as for architectural merit, basing the selection on complete data about materials, equipment and construction costs.

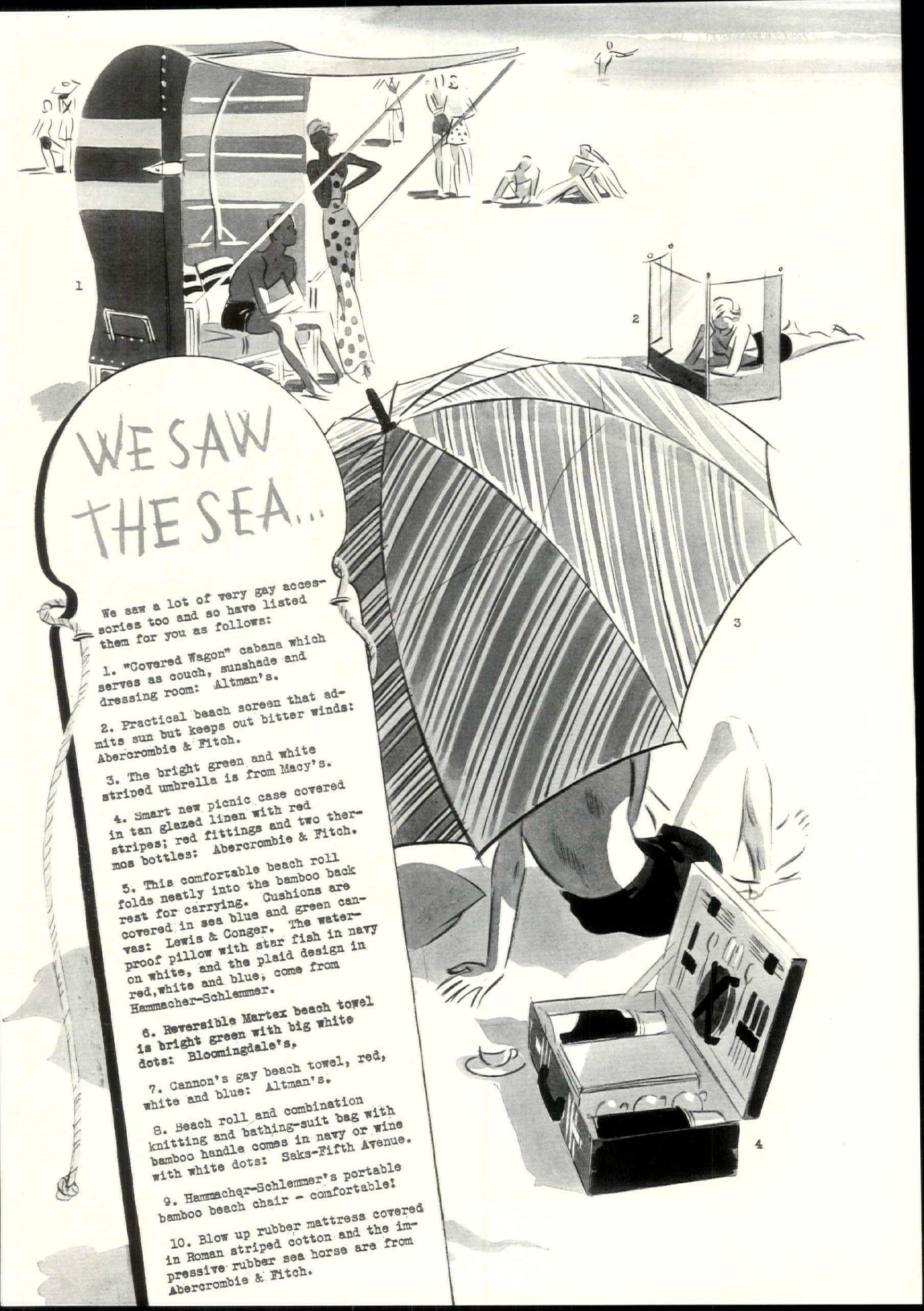
Two small houses selected for

excellence of design and con-

struction and identified with

the new House & Garden seal





WE SAW THE SEA...

We saw a lot of very gay accessories too and so have listed them for you as follows:

1. "Covered Wagon" cabana which serves as couch, sunshade and dressing room: Altman's.
2. Practical beach screen that admits sun but keeps out bitter winds: Abercrombie & Fitch.
3. The bright green and white striped umbrella is from Macy's.
4. Smart new picnic case covered in tan glazed linen with red stripes; red fittings and two thermos bottles: Abercrombie & Fitch.
5. This comfortable beach roll folds neatly into the bamboo back rest for carrying. Cushions are covered in sea blue and green canvas: Lewis & Conger. The waterproof pillow with star fish in navy on white, and the plaid design in red, white and blue, come from Hammacher-Schlemmer.
6. Reversible Martex beach towel is bright green with big white dots: Bloomingdale's.
7. Cannon's gay beach towel, red, white and blue: Altman's.
8. Beach roll and combination knitting and bathing-suit bag with bamboo handle comes in navy or wine with white dots: Saks-Fifth Avenue.
9. Hammacher-Schlemmer's portable bamboo beach chair - comfortable!
10. Blow up rubber mattress covered in Roman striped cotton and the impressive rubber sea horse are from Abercrombie & Fitch.



Terrace Luncheon

CRYSTAL GLASS in the smartest of hand cuttings is Orrefors' latest importation from Sweden. The boldly cut half-discs, the extraordinary clarity of the glass and the pleasant proportions of each piece assure a brilliant success for the design . . . created by Simon Gate. It can be had in a full line of stemware or in decanters of various sizes: Orrefors Glassware Shop



CHINA AND LINEN have been selected with a thought for the gayer occasions of the flowery season. The plates are Royal Worcester in the charming Florence pattern . . . a faithful replica of the original, circa 1768. Every motif seems to possess the quality of a rare flower print of the period: B. Altman & Co. Decorative linen is natural and royal blue. A monogram embellishes the corner of each napkin: Mosse

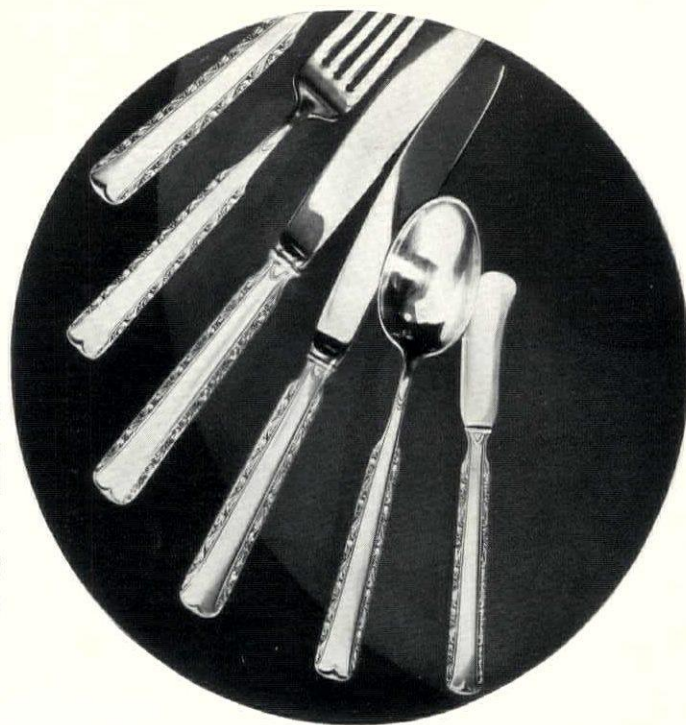


NYHOLM



THE TABLE faces a delightful view of the lake behind House & Garden's Ideal House at Scarsdale, N. Y. Roses form the centerpiece: from Pitt Petri. Blue segments of the circular cloth (Mosse) set off details of each place to advantage. White Terrace furniture is made of iron and wire and comes from R. H. Macy & Co. The curves of the chairs are charming with the table which has a glass top and bracket underneath for flowers

STERLING SILVER flatware is Gorham's Eventide pattern, designed on sleek, modern lines with a true knowledge of weight and balance in its handles of unusual proportion. Again a floral motif decorates the shaft of each piece: Black, Starr & Frost-Gorham





Gay terrace garden accessible to the living room, apartment of J. Allen Haines, Esq. The colorful shelters at each end have been inspired by the metal tents of old Sweden. Constructed of corrugated iron, they are painted in bold stripes to give the effect of draped material. Cast iron furniture and sculpture add charm to the sunny scene. Designed by Scott Wilson and Edith Key Haines



A formal French garden has been created out of a roof extension. A skylight concealed behind a whitewashed wall of open brick work allows for ventilation. The center forms a wall fountain. Potted plants make it easy to change one's color scheme and renew the planting. The carved figures on the end posts are painted wood. Grass rugs at the end simulate lawn. Pierre Dutel, decorator



SAMUEL H. GOTTSCHO

WEISS, DREYFOUS & SEIFFERTH, ARCHITECTS

LOUISIANA'S SPANISH MOSS FORMS A FOIL FOR CHASTE MODERN CLASSIC IN THE HOME OF T. C. MIDDLETON

Daylilies

Notes on varied sorts of special garden value. Elizabeth N. Nesmith

DURING past years, when Daylilies (*Hemerocallis*) were mentioned, most of us thought of the two old-time favorites of our grandmothers' gardens—*Flava*, the Lemon Lily which blooms in early June, and *Fulva*, the reddish orange flowering in July. These have been in cultivation for several centuries, and were sent to America in the early days of our colonization.

Since then additional species have been found by plant collectors growing wild in the Orient and have been sent to Europe, England and America. It is from the crossing of these species and selective breeding that the newer hybrid *Hemerocallis* have been produced. In them we find infinite variety; palest yellow, apricot, brilliant gold, orange, coppery pink, soft old rose, and deep rose red. Only within the last few years have they come into prominence. Even at the present day, few gardeners realize their beauty and exceptional garden value in giving us color and continuous bloom throughout the summer months.

In the early blooming *Hemerocallis* there are several species which are useful in our gardens, namely: *Dumortieri*, *Middendorfi* and *Flava*, but far more lovely are the following hybrids: Apricot, Crown of Gold, Estmere, Flamid, Gold Dust, Queen of May and Winsome. They are in shades of yellow, gold and orange. *Gracilis*, *Graminea*, *Flavina*, *Minor*, *Springtime* and *Tangerine* are semi-dwarfs, and may be used in rock gardens or in the front part of border plantings. This group blooms from the middle of May on through June, and may be used to advantage in plantings of Siberian and Bearded Irises.

From June 15th. on there are many hybrids that extend the season well into July, some of especial interest being Ajax, Aureola, Orangeman, Marigold, Mrs. J. R. Mann, Queen Mary and Modesty. The first four are orange, of medium height; the last three are lovely yellows and apricots, with large flowers on tall stems.

The next group blooms in July and many of them continue in flower for five or six weeks. In yellow tones: Chrysolora, Hyperion, J. R. Mann, Lady Fermoy Hesketh, Lemon King, Mrs. Austin, Sudan, *Nocerensis* and Wau-Bun with its delightfully twisted petals. In orange and bronze gold: E. A. Bowles, Corona, Mrs. Perry, *Semperflorens*, Radiant, Sirius, Iris Perry and Summer Eve. At this time there are several beautiful hybrids in combination of gold and fulvous tones, among them: Cinnabar, Cressida, George Yeld, Moonstone and Mikado, the last one has a purplish zone on each petal which is most unusual and seems to be a forerunner of the purple tones found in some of the newest hybrids. Used in combination with delphiniums the two above groups give a wealth of contrasting color when this is most needed in the garden.

The last group contains many tall and well branched varieties, most of them with a profusion of large flowers, blooming from late July through August, several often flowering in September. Those of yellow or orange: Golden West, Gold Imperial, Mrs. W. H. Wyman and Sunny West. It is at this season that we find new breaks in color: Cissy Guiseppi, a deep ox-blood red; Sunkist, a deep old rose with velvety substance; Sunset, a yellow and coppery rose bi-color; Byng of Vimy, a coppery old rose with long slender petals and apricot-buff throat.

Also Dawn, an old rose self of good form and long season of bloom; Sir William, brownish red with yellow midrib on petals, and Viscountess Byng, a beautiful silvery pink with copper overtone, the flowers borne on very long slender stocks—an extremely graceful variety. At this time, too, there are several fine blends of fulvous rose, coppery buff and intense reddish brown. The most outstanding are: Bardeley, Emperor, Margaret Perry, Rose Queen and Stalwart.

There are several evening blooming hybrids and species that may be used to great advantage on a terrace or in a garden near the house, where they may be enjoyed in late afternoon and early twilight. Among them are the following: Calypso, Baroni, Citrina, Thunbergi, Mulleri. *Nocerensis* may be added, for it is closely allied to this group. They are sweetly scented, giving added charm to such a planting.

Fulva maculata, a species of very ancient lineage, is a very lovely thing of fulvous type, but (Continued on page 99)



BICOLORED DAYLILIES

A NEW type of Daylilies which may be designated as "bicolored" has now been obtained by breeding. In the flowers of this class the fulvous and red pigments show on the face of the petals but are absent or only faintly developed in the sepals. Consequently, since the petals and sepals alternate, the open flower presents a two-color aspect.

Plants whose flowers approach a bicolored pattern have appeared from time to time among the hybrids of certain crosses of *Hemerocallis* and several of these have been selected for propagation and evaluation. Breeding with these plants did not, however, give offspring that are more completely bicolored. The best bicolors came rather unexpectedly in the progenies of a certain seedling, which has pale yellow flowers, when it was crossed with types with fulvous flowers. The use of this plant in such crosses has thus far always given some bicolored progeny. There are now about 100 seedlings which have this one plant as a parent whose flowers can be classed as bicolored. There is considerable variation in the group with regard to the shade and the degree of the fulvous-red pigments in the petals, and also the pigments of the inner tissues range from orange almost to yellow. There is also variation in the size and the form of the flowers and in the width and shape of the petals and the sepals.

There are many possibilities for further developments of the bicolored type. The bicolored face can no doubt be combined with the bicolored back in the same flowers. Wider extremes in the development of yellow pigments in the inner tissues may be obtained.

Selections have been made of the best of the present group of bicolored seedlings; as soon as possible these will be distributed to the trade and announcement will be made.

A. B. STOUT

Director of Laboratories
The New York Botanical Garden

Questions and Answers

May our Reader Service help you solve a problem—building, decorating, gardening?

AZALEAS INDOORS

Could you inform me as to the care of Azaleas in the house, after they have finished blooming? I have kept them successfully from one Christmas to the next, but they do not bloom.

Also about the care of Poinsettias. Last year I put four small plants out in the garden, and repotted them at about four feet in height the next fall. They bloomed for Christmas but were large for an ordinary size house.

Mrs. A. C. K., Westmount, Quebec, Canada

Your Poinsettias grew large merely because that is their natural habit. They were originally started from cuttings taken in the fall and forced by a professional greenhouse grower for the Christmas trade. Thus they were young plants when you got them, but later they grew normally, became large, and blossomed again. I am afraid, though, that you will find it very difficult to carry these plants through to another Winter.

Your Azalea plants, too, were propagated and grown in a greenhouse under ideal conditions, and probably will not bloom again under ordinary house conditions. Your best chance will be to keep them in a cool room and give them only moderate watering. Without a greenhouse it will be very hard to get them to flower a second Winter.

VENETIAN BLINDS?

I am building a Colonial type house. My architect wishes to have Venetian blinds, my own taste is toward them, but my wife and my interior decorator want striped shades. Which would you advise?

M. F. G., Hammond, Indiana

From a decorating standpoint you could use either Venetian blinds or striped shades in your home. However, striped chintz

shades are not entirely practical as too much sun on them will make them crack and the sides may eventually buckle. Venetian blinds, on the other hand, will endure for years, and are also extremely smart.

If you are not concerned with the question of practicability you might like to choose the striped shades and replace them later on. Stripes in fabrics are very smart.

BUFFET SUPPER

I am giving a party and wish to serve a buffet supper at twelve. Have you any bright suggestion for something different in the way of food—at a moderate cost?

A. C. J., Toronto, Canada

For your buffet supper it is advisable to make use of small tables if you can. Bridge tables can be utilized for this purpose. The tables eliminate a lot of difficult plate balancing. The dining room table can be used to hold the necessary china, silver and food. If you use small tables you could serve a soup course first. The guests could help themselves from the dining room table, or it could be served out. Black bean, oyster or mushroom soup are all good choices, or a mixture of chicken consommé and clam broth.

Whether you have soup or not the following dishes will be good:

Chicken à la king
Crabmeat au gratin
Baked creamed mushrooms
Casserole of shrimps and scallops
Spaghetti baked with cream and mushrooms
Macaroni au gratin
Grilled sausages
Corned beef hash
Curried eggs
Eggs on anchovy toast
Virginia ham cooked in cider
Roast turkey

Large bowls of mixed green salad with hot rolls or a cheese tray with several varieties of cheese and crackers make appetizing side dishes.

If you have dessert you can choose a fruit compote, fruit tarts or ice cream, and of course

coffee, or you may be tea drinkers.

As men usually like good substantial food it is well to keep this in mind when concocting your dishes. It will save you a lot of trouble and they will enjoy it. You could add a fussy touch in the dessert if you think the ladies might like it.

18TH CEN. ENGLISH AND LOUIS XVI

I am about to refurnish my bedroom, and should like to do it in 18th Century English and Louis XVI. I have so many ideas that I am rather confused. Perhaps you can give me advice as to which furniture should be English and which should be French. The dressing room adjoining the bedroom is papered in a Chinoiserie paper having a turquoise background, and the design is peach figures and flowers and white pagodas. What color should my bedroom walls be painted, or how should they be treated? I have an eggplant rug which I must keep.

C. F. U., Bronx, New York

In buying your bedroom furniture you can combine 18th Century English and Louis XVI successfully if you get the same type of furniture. That is, if you choose heavy pieces of one kind, do so with the other. As for deciding which should be English and which French, it is really a matter of choice. Get whatever pieces seem to fit in. For instance, you might have simple Louis XVI beds and tables, and 18th Century English chairs and dressers.

Inasmuch as the wallpaper in the adjoining dressing room includes the colors of peach and turquoise, and you already have an eggplant rug in the bedroom, why not include these colors in decorating your bedroom? Peach is very stylish this season and is being used a great deal by the decorators. Because you have a figured paper in your dressing room, you should have plain peach walls in the bedroom. Get the painter to try out samples on the wall which will match the peach-pink of the figured wall paper. If you have peach walls, use an 18th Century wallpaper border of peach and white. A peach and turquoise striped material would be smart for the hangings and coverings for the chairs.

LILAC SCALE

I have noticed on my Lilac trees a gray, unsightly scale, which is not only unpleasant in appearance, but seems to me to be weakening the tree. What causes this, and what can be done for it?

L. C. J., Greens Farms, Conn.

This scale is probably the oyster-shell scale, so-called because of its shape and appearance. It is caused by a small insect which sucks the sap of the bark

and uses the scale it forms as a protection for the young insects which hatch and grow under it. It usually attacks a tree which has been weakened in some way, and if left to do its work will still further weaken, if not eventually kill, the tree. The remedy is a lime sulphur spray. This solution is very strong, and therefore should only be used when the tree is dormant, since it will injure any green growth if applied at any other time.

HEATING VS. AIR CONDITIONING

I should like to have your opinion as to the relative healthfulness of steam, hot water and vapor heat as contrasted with conditioned warm air. By the latter I mean warm air that is filtered, circulated and humidified by a spray in the top of the furnace.

J. K. U., Chattanooga, Tennessee

It is commonly believed that all heating plants tend to dry out the air and that dry air is bad for the respiratory organs. This fact has not yet been proved but it is well known that dry air has an adverse effect on furniture, book bindings, wallpaper, etc. Therefore it is advisable to have some humidifying system in the house. This can be done by means of a humidifier installed in the basement, or in one of the rooms in the house. Moist air spreads very rapidly and quickly permeates the entire house.

DRY SAWDUST AS INSULATION?

I expect to build a home here and as our Winters are very cold I would like to have it as warm as possible at not too great an expense. I should like to know why dry sawdust would not be practical between the walls and joists of the attic. I have heard something about sawdust being mixed with lime for insulation but cannot see why this would be better than just dry sawdust.

C. R. J., Rock, Michigan

Dry sawdust has for many years been used for insulation, but it is not as practical as modern forms of insulation because when it becomes wet it may serve as a breeding place for insects. Dry sawdust has a tendency to pack down and as it becomes more dense it is less efficient as an insulator. If lime is mixed with the sawdust it will tend to keep it dryer, but I think you will find that the modern types of insulation will give you better service.

BEIGE, GREEN AND GOLD

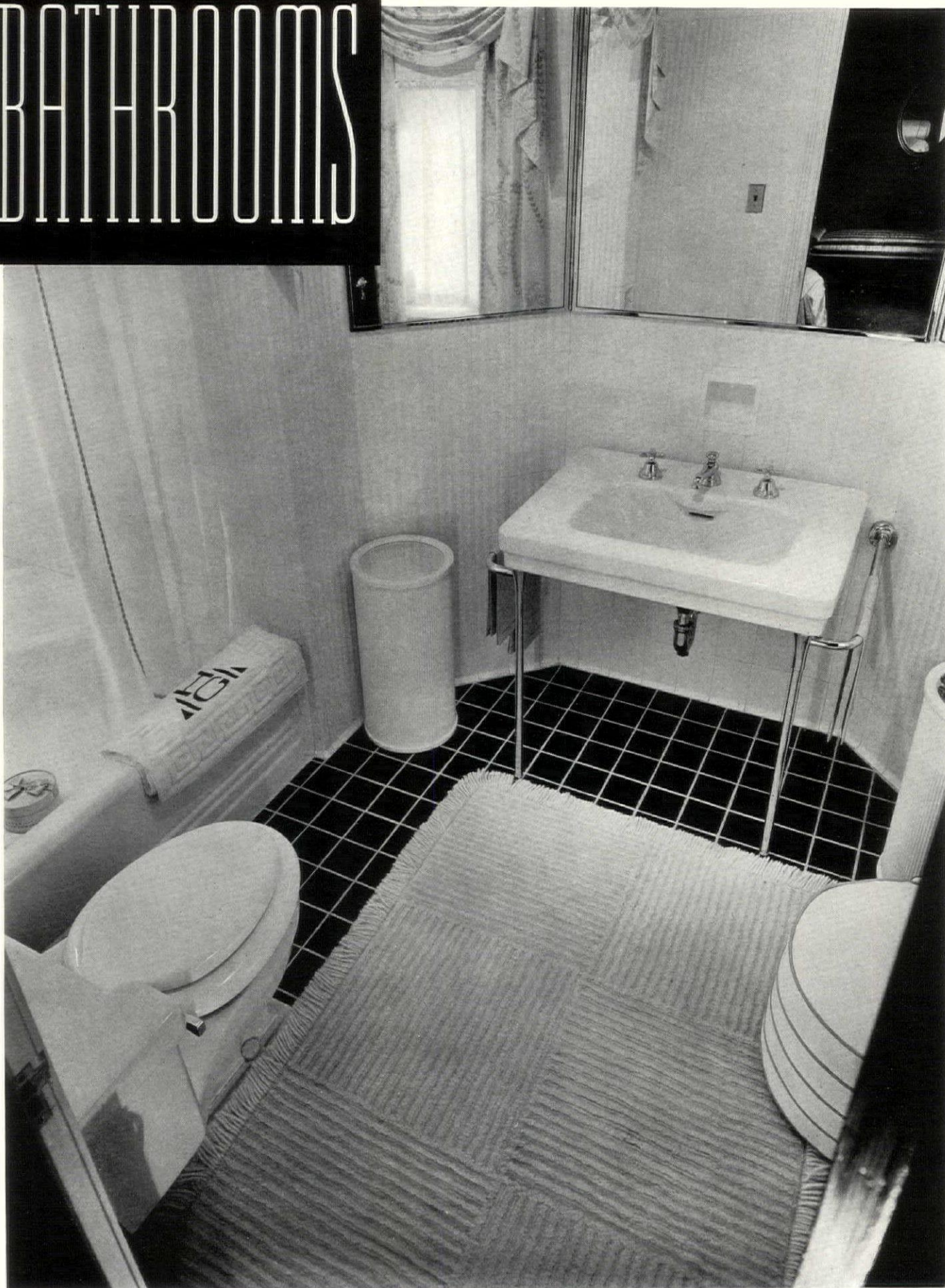
Our living room has been papered with wallpaper like the attached sample, and I should like your

(Continued on page 90)

**House & Garden presents new
plumbing equipment and the
new fixtures and accessories
for building or remodelling**

BATHROOMS

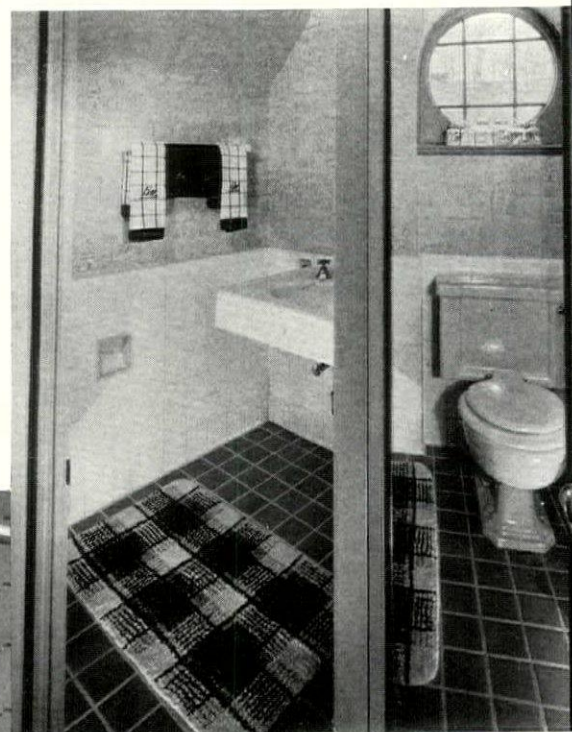
On this and the following seven pages we picture and describe the newest developments that make the bathroom beautiful as well as efficient. Below is an interesting view of the master's bathroom in the House & Garden Ideal House, now open for inspection at Scarsdale, N. Y. To utilize fully the floor space in this attractive blue and white room, a new square bathtub was put in the alcove at the left. The walls are finished in a white, serrated tile. Fixtures throughout the Ideal House are by Standard Sanitary. Medicine cabinets are by Hoegger



The House & Garden Ideal House, at Scarsdale, N.Y., furnishes the attractive illustrations for this and the opposite page

BELOW: The brown and beige bathroom on the third floor of our Ideal House demonstrates the way in which bathroom fixtures can be fitted into the plan so as to provide the greatest amount of open floor space. This room is papered, the floor covering is linoleum

RIGHT: The boy's room at the Ideal House has a connecting bathroom decorated with an entertaining washable wall covering which is shown directly and by reflection in the mirrored door at right. For description of all Ideal House rooms see our May issue

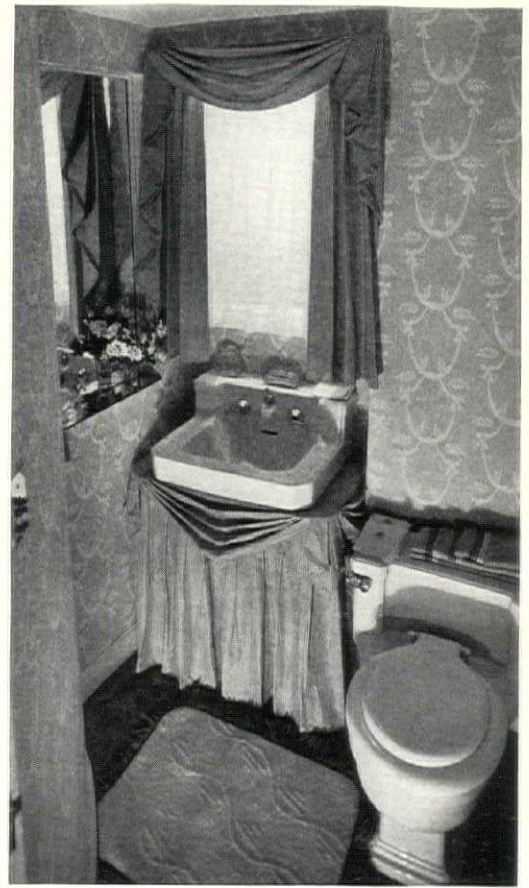


PHOTOGRAPHS BY COSTAIN



LEFT: adequate heat and proper lighting are as important as attractive decoration in the modern bathroom. Cold air, drawn through the grille near the floor, is warmed by the hidden convector and recirculated into the room through the upper one. The attractive lighting fixtures give shadow-free illumination

RIGHT: in this small space on the ground floor an adequate and extremely attractive powder room is provided. Compactly designed and decorated in harmony with the formal mood appropriate to such a room it suggests a solution useful alike in the new house or in modernizing the old



BATHROOMS

DISTINGUISHED foreigners, visiting our shores, can usually be depended upon to express their amazement at the luxury of the American bathroom. Americans who have traveled in foreign countries are well able to understand the contrast that induces this amazement. No room in our typical home has been subject to such intensive study and development as has the bathroom. Walls, floors, fixtures—even the mirrors, lights and hardware—have been considered from every point of view and no pains spared to make them as efficient and convenient as possible. The introduction of color and modern illumination has afforded the final touch of luxury. Where once the bathroom was studiously avoided when guests were being shown the house, the modern hostess is apt to be as proud of her modern bathrooms as she is of her living room.

The purpose of this article, however, is not to trace the history of this progress from an ugly duckling to a thing of beauty, but rather to point out the various materials and units which go into the assembling of a modern bathroom, whether designed for a new home or for one which is being remodeled and modernized.

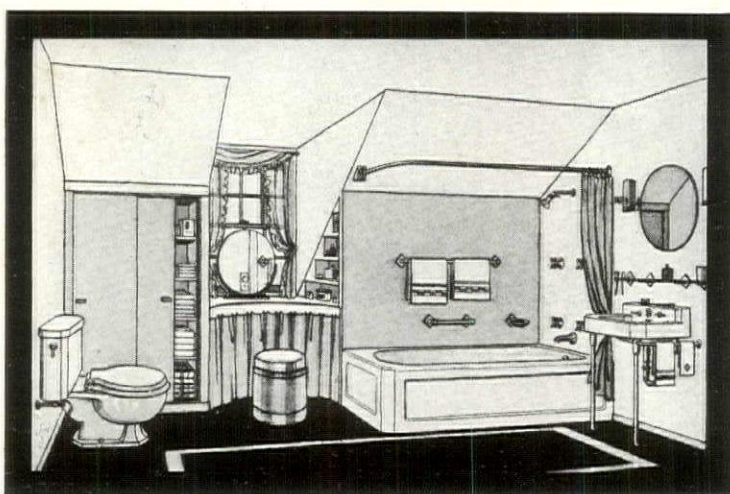
As in any other room, the walls and floor of the bathroom are important and deserve some attention. As a matter of fact, because of the special demands that are put upon these surfaces—ability to stand excessive moisture and heat without loss of the original bright fresh cleanliness—they require, in some respects, more careful consideration than do the walls and floors of other rooms where conditions are less exacting.

Floors of tile are perennially popular. They com-

bine permanence and cleanliness with a range of colors to harmonize with any decorative scheme. In addition to the highly glazed variety there are also non-skid types, the slightly abrasive surface of which prevents slipping when the floor is wet. Another great favorite is linoleum. Combining utility with economy this material also offers splendid possibilities in design. It may be applied in solid colors or in any combination of colors; a simple border in a contrasting color may be effective, or a more complicated design motif may readily be executed in inlay. A cove base is often built in, where floor and wall meet, to facilitate cleaning.

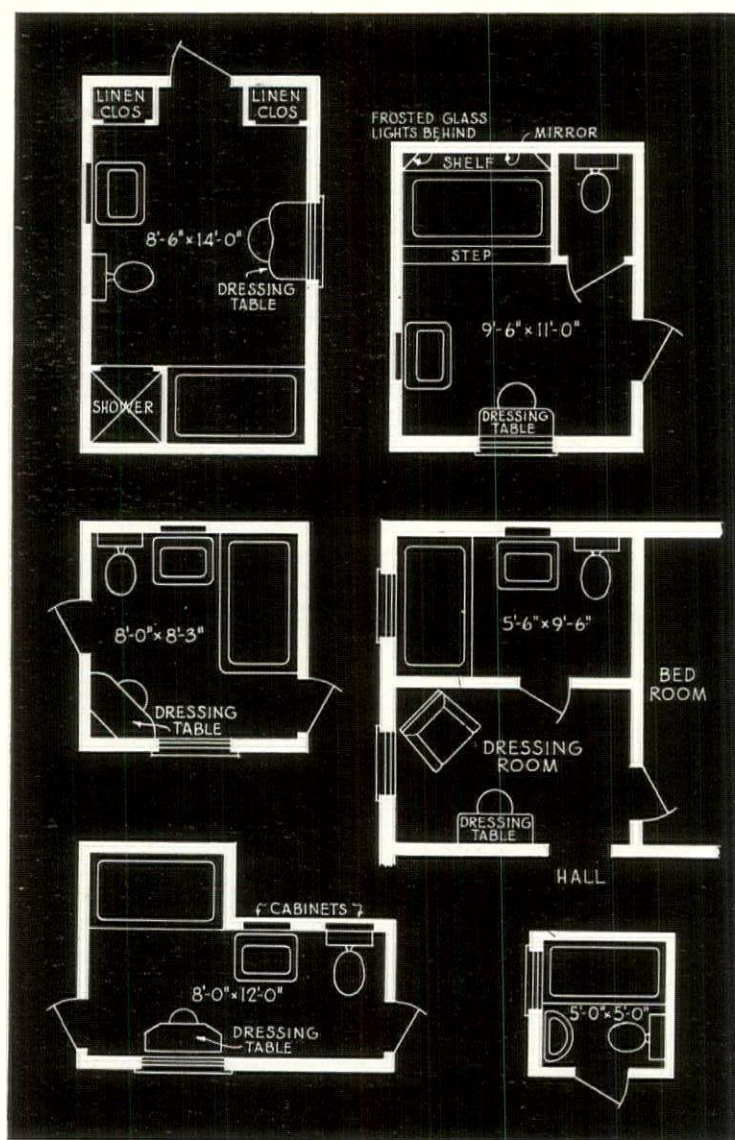
Sound-deadening is an important item in proper bathroom construction. A variety of materials such as acoustic tile and board, mineral wool and quilt are available for this purpose. Commonly built into partition walls or wrapped directly around plumbing pipes, they literally absorb sound and keep the peace of the house from being shattered by the turbulent noises of the early bather. Sound-deadening is one of the unseen, unsung values which, built into a house, are often worth many times their comparatively modest cost.

The modern bathroom is designed as a unit, harmoniously planned and decorated; consequently the wall treatment should be consistent with the decorative scheme. There is no dearth of materials which the home-builder or remodeler can use to achieve just the desired effect. The effectiveness of tile for example is amply demonstrated in the photograph of a bathroom in House & Garden's Ideal House, shown on page 63. This scheme was worked out in white,



REMODELING offers many opportunities for the installation of attractive new bathroom equipment. The plans below show some of the ways fixtures can be adapted

to existing spaces. The drawing above shows an interesting development of attic space, making a new bathroom for the house that has outgrown its facilities. Kohler



UNCOMPROMISING are the dimensions of bathroom fixtures. You can save space with a triangular shower, a square tub or a half-round basin but skilful arrangement is still of first importance. Above we show six common bathroom plans. At top, left, the long bathroom with the

window over the dressing table. Below are two schemes for bathrooms with two doors. Above, right, is a bathroom planned with the toilet enclosed. Below that is a downstairs guest bathroom which may be used as a powder room. Last is the smallest possible bathroom

but the various types and sizes of tile offer a wide selection in color as well. Incidentally, in this bathroom we make use of a square bathtub which fits neatly into the alcove provided for it and which, besides providing ample room in the diagonally placed tub, has plenty of room at the corners for the bather to be seated, or upon which lotions, soap, and bath salts can be conveniently placed.

Synthetic materials, having a durable, easily cleaned surface, may be applied to the structural walls in panel form. Glass is often used, especially where a fresh, modern note is desired. Glass panels and glass trim are available in a variety of delicate or vigorous colors; the glass may be transparent or opaque, or may be used in the form of large mirrored surfaces which tend to increase the apparent size of the room. Wallpaper, figured or plain, is often the best solution for bathroom walls. In such cases, however, it is a good idea to use a washable wallpaper or one of the hard impermeable materials around the tub, shower, and lavatory where splashing water might tend to spot plain wallpaper.

But decorative schemes, undeniably important though they are, must yield, in this article at least, to the practical consideration of equipment. This includes not only the standard fixtures of the bathroom but also such items as water-heaters, water-softeners and filters, auxiliary heating apparatus and correct piping for water lines.

The illustrations accompanying this article will serve better than words to demonstrate the enormous strides that have been taken in the design and manufacture of bathroom fixtures since the days when a tub was a cast-iron affair standing on claw-and-ball feet or encased in varnished wood. Bizarre as the Victorian bathroom would appear to most of us, however, there are yet, in many otherwise well-equipped homes, bathrooms which are but a little removed from the era of exposed pipes, rusty water and unsatisfactory fixtures. Modern equipment should therefore be no less interesting to the home-owner who wants to maintain modern standards of living in his home than to those who are planning to build a new home. Whether for use in new construction or in remodeling, the manufacturers have made available a line so varied as to types and sizes of equipment that a complete, trim installation can be made in a bathroom of practically any shape or size. On this page we show some typical bathroom plans, ranging from the smallest to the comparatively large and covering a variety of possible shapes. Each of these could be subject to a great variety of minor changes in dimension owing to the range of shapes and sizes in which the fixtures are obtainable.

Showers are practically standard equipment in the modern bathroom, and should be included in any new construction. It is a simple matter to do a neat job while the partition walls are being built, but not so simple a few months later, when the owner regrets the omission and must alter the existing scheme to provide the convenience of a built-in shower.

Speaking of showers, a great many people have dis-

covered the convenience of an enclosed shower, separate from the tub. Showers of this type are now available in a wide range of sizes and prices, some with watertight glass doors, others with the usual curtain. At least one type, roughly triangular in shape, is designed to be installed in a corner, with the opening running across the angle. This type is very useful when space is at a premium. All these shower stalls may be purchased as units and are delivered as such. The watertight walls are variously finished, the floor is slip-proof and leak-proof, and the fixtures are all ready to be connected. When purchasing showers, it is also well to consider the advantages of the thermostatic shower control. This little device, located at the control handle, compensates for changes in the pressure of either the hot or cold water and maintains the desired temperature, eliminating unpleasant, and sometimes dangerous, bursts of very cold or very hot water.

The prefabricated unit idea, as exemplified by the enclosed shower, has spread to other installations as well. A tub and shower combination is available complete with permanently finished, watertight wall panels which are attached directly to the studs. Similarly, a lavatory unit is manufactured which combines in one floor-to-ceiling installation, the lavatory, medicine cabinet and ample storage space beneath the lavatory and above the cabinet. Another very inclusive unit supplies tub, shower, lavatory, medicine cabinet and wall lights complete in one compact, efficient unit. The saving of space and increased speed of installation made possible by units of this type are self evident. Photographs of such units may be seen in the accompanying illustrations.

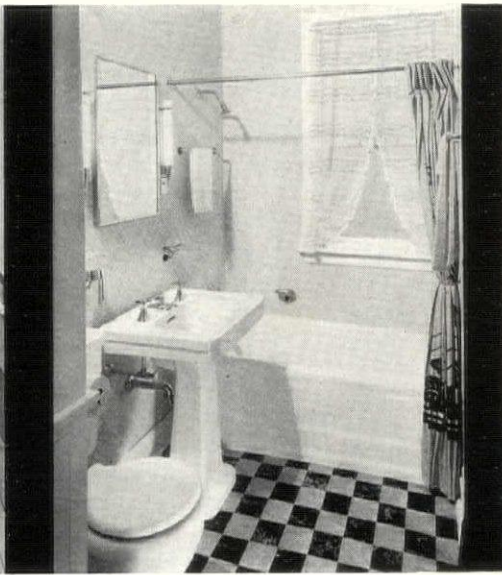
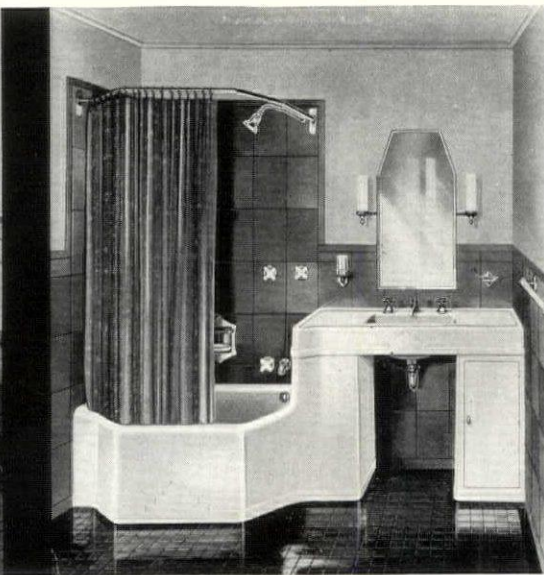
But behind the gleaming enamel and trim chromium fixtures of the modern bathroom there is the less obvious equipment—the “works”—which contributes quite as much to the comfort and convenience of the home as does any other feature.

Hot water heating equipment, in most new homes



PANEL UNITS make the attractive, semi-prefabricated bathroom shown above. Perfect for remodeling, as well as new building, the interlocking wall panels incorporate shower fixtures and piping, medicine cabinet and overhead supply cabinet. Joints are perfectly watertight and the panels are available in a number of attractive colors. George Sakier

COMPACTNESS is one of the features of the new one-piece toilet shown at the left below. It is easy to install and requires little room. T/N. The seven-foot fixture in the middle below includes a full-length tub which extends under the skirt of the lavatory. Lavashower. At the right is an attractive bathroom featuring newly designed fixtures. Crane

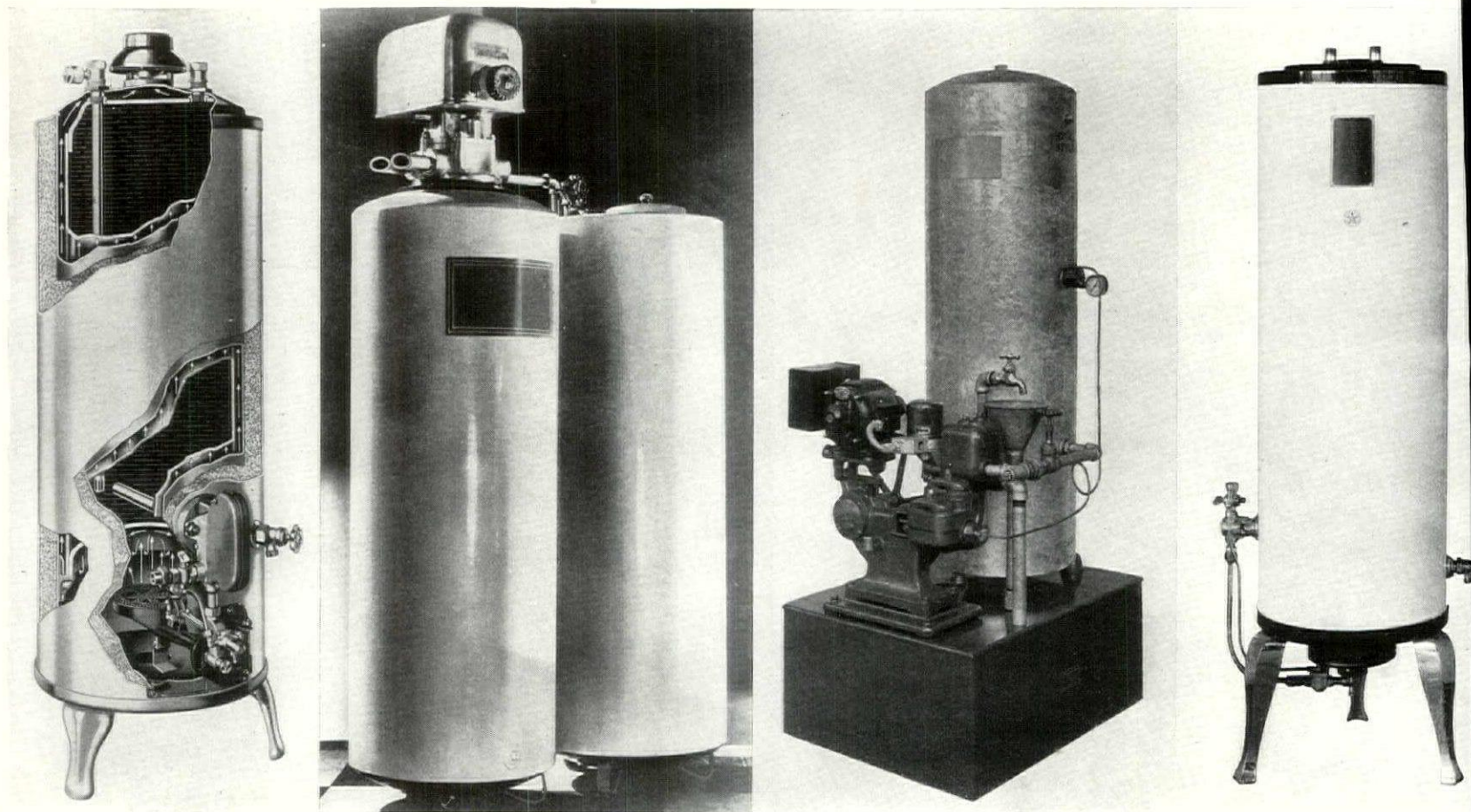


designed for year-round occupancy, is an integral part of the furnace or boiler and needs no special mention here. In summer homes, or in homes where supplementary water heaters are required, an adequate supply of hot water can be provided by a storage heater correctly sized for the purpose and designed to burn whatever fuel seems most economical and efficient. Gas is an old standby for hot water heating, as also is coal, especially in localities where gas is not available. More recently the electric water heater has come to the fore and has made an important place for itself. These heaters have the storage tank and heating elements encased in one simple and attractive unit which may quite properly be placed in the kitchen, or even in the bathroom, of houses not provided with a basement. Their tank capacity runs from 10 gallons to about 120 gallons and the heating elements are provided with an adjustable thermostat which permits accurate control of water temperature.

Water softening and filtration is, in many localities, a great asset, if not actually a necessity. The purpose of these is to abstract the calcium and magnesium, which cause hardness in water, and at the same time to remove all dirt, iron solution, unpleasant taste or odor, in other words, to supply clean, fresh, completely softened water. Many advantages are claimed

for this equipment. Plumbing, for example, is apt to be attacked by very hard water and service seriously impaired. Skin irritation may be caused by the effect of hard water, and soap is made sticky and difficult to rinse away. Incidentally, soft water is much better for use both in the kitchen and in the laundry. Water softening equipment is cut into the main water inlet pipe so that all water entering the house is treated.

But, although filtration will remove any dirt or sediment that comes in from outside, and although soft water will help to preserve the plumbing, neither of these can cure the effect of rusty pipes within the house. Rusty water and water which comes from the tap in a meager stream instead of at full pressure are often the result of old pipes choked with a deposit of rust. When this situation arises the only cure is new pipes. Fortunately for the house owner, it is no longer necessary to tear out whole sections of walls and floors in order to install new water lines. Flexible copper tubing has been perfected which can be run between studdings and around obstructions without using fittings to make the turns. Although flexible enough to be bent, it has sufficient rigidity to be pushed down between walls and snaked along under the flooring. Small openings at a few points take the place of the major operations that used to be necessary. Copper



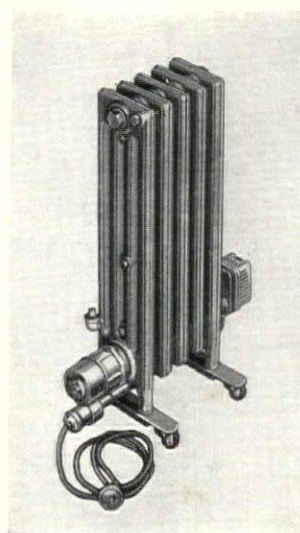
WATER is the all-important element in the bathroom. Here, left to right, we present some "water-conditioning" equipment. First, a fully automatic, gas-fired, storage water heater. Hot water, stored in the tank, is automatically replenished as needed. Ruud. Next is an efficient apparatus for softening, filtering and purifying water. It protects both family and plumbing from the effects of hard water and removes any

possible dirt or odor. Permutit. Third is a well-water pump which assures plenty of running water in any house near a well, stream, or lake. An automatic switch is used to start the electric, or gasoline, pump. Crane. Rustless Monel metal is used in the manufacture of this storage water heater which is gas-fired and designed to furnish a maximum supply of hot water in minimum time. Whitehead

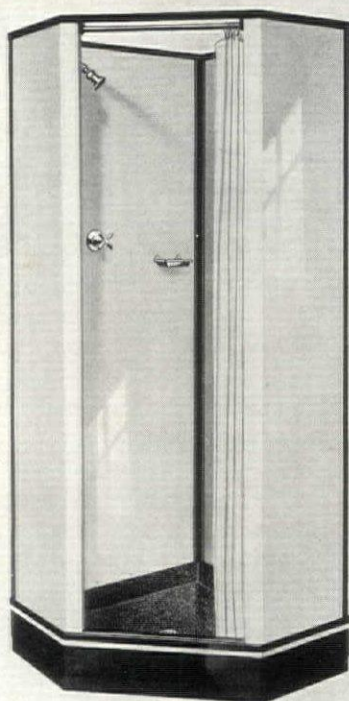
Accessories before and after the fact. Equipment that adds comfort and convenience to your bathroom, styled to conform to new standards



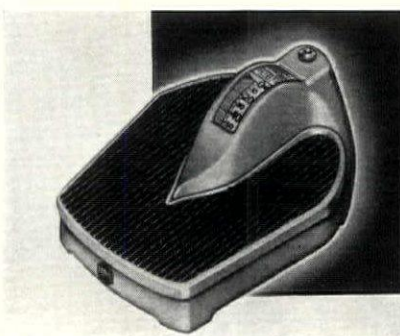
REPLACEMENT of rusty, worn-out water lines is accomplished with the least amount of disturbance by using a flexible copper tubing. It is merely necessary to make a small hole in the wall and "fish" the new pipe through. Copper & Brass Assn.



PORTABLE steam-heat for supplementary bathroom use is available through this heater on wheels which connects to an electric outlet. Burnham



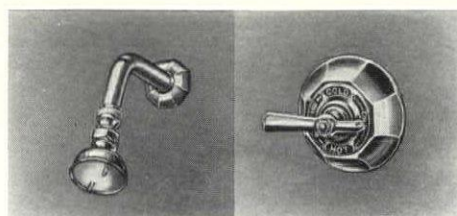
SPACE economy is sometimes an important item in planning a small bathroom. Where a rectangular shower cabinet would project too far into the room, this special corner entrance type may be the solution. The sides next the wall are three feet on a side; projection from the wall is 16½ inches. Weis



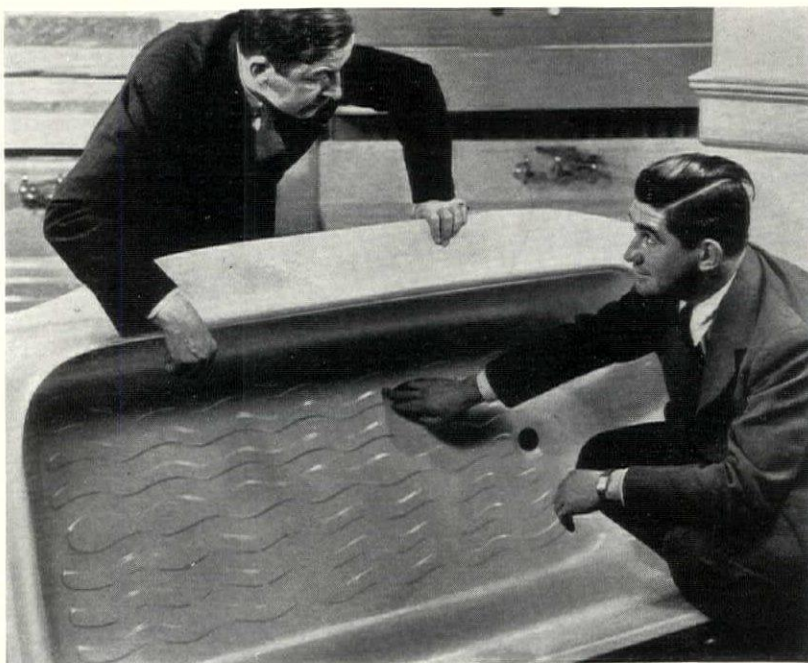
WEIGH your way to health is the theory of the bathroom scale shown above. You set a pointer on the scale shown above and record your daily progress up or down the scale. Detecto



SSTREAMLINED beauty comes to the bathroom in this attractive bathroom scale. Even the dial is of a new, easy to read aeroplane-type. Available in a large variety of colors. Health-O-Meter



CONTROL of temperature and volume is a highly desirable feature in showers. In the type illustrated above, the shower head is adjustable for relative fineness of spray. The automatic control maintains the water temperature at whatever degree the user desires, and compensates instantly for any change in pressure. Speakman



COLOR in the bathroom reaches its peak in the new type of bathroom equipment (of which this non-skid bathtub is an example) manufactured in an entirely new way. The attractive fixtures, formed from metal sheets by giant presses, are as light as they are durable. You may

have practically any color you wish, could in fact have a polka-dotted bathtub if your fancy ran that way. Stock patterns are colorful and many have embossed patterns and ultra-modern lines. Wall panels, in color, with attractive designs are also available. Briggs

pipe is, furthermore, rust proof, so that repairs made with it will give enduring service. This flexible tubing is also useful when laying water lines out of doors, as it can readily be bent around large rocks, tree roots, or other obstructions which may be encountered when the trench is dug.

Storage tanks are another common source of rusty water unless they are made of a metal which is impervious to attack. Not only is the quality of the water affected by rust, but failure of the tank itself may result. Consequently, wise home owners protect themselves by installing a storage tank made of some rust-proof metal such as copper, alloyed with silicon and other strengthening elements, or Monel metal. When rusty water lines are replaced with rust-proof pipes, the storage tank should also be examined to make sure that it, too, is free of rust and scale.

In the case of new construction, it is wise to bear in mind the damage that rust can cause, especially where hard water conditions are found, and to install water lines which can be depended on to supply a full flow of clean water without periodic repairs or replacement. Also in building a new house, as well as in purchasing an existing building, be sure that the supply line which brings water from the main to the house is of sufficient size to provide a supply adequate for the maximum needs of the household. A pipe of insufficient diameter is often responsible for the condition where the drawing of a bath taxes the water supply to such an extent that other bathrooms in the house have only a thin flow, or none at all.

Another factor which promotes comfort in the bathroom is adequate heating. In homes where a modern heating system is in use, there is never any difficulty. The new types of radiators and convectors take very little space, some being built into the wall, and are easily adjusted to maintain exactly the temperature desired. Frequently, however, there are days in Spring and Fall when there is a little chill in the morning air, though not enough to warrant starting the big heating system. At such times a small heater in the bathroom is very welcome. The electric coil with a copper reflector was a great improvement over the kerosene heater, but still more effective auxiliary heaters are now available. Electric radiant heaters are now designed for permanent installation in the wall, covered by a grille. Some types are even provided with a small fan to help circulate warm air through the entire room. Another recently developed heater takes the form of a small steam radiator which is simply plugged in to any convenient electric outlet. Steam is generated by an electric heating element, and selective temperature control is furnished by a small

built-in thermostat. A picture of this type of heater is shown on page 69.

Adequate lighting is an essential in the bathroom, especially at the lavatory mirror or dressing table. It is therefore not surprising to find that the manufacturers of quality cabinets and dressing room mirrors have incorporated lighting fixtures in their units in order to insure a compact design and proper illumination. Some of these make use of frosted tubular lights fixed at either side of the mirror, a simple arrangement which is a great improvement over the single light located above the mirror. Another progressive manufacturer has brought out a line of illuminated mirrors and cabinets of a type which formerly had to be specially designed and assembled on the job—a process which is always considerably more expensive than factory fabrication in quantity. These have a recessed central mirror flanked by small mirrored panels. The side mirrors conceal lights which illuminate the large mirror through panels of ground glass. The glass in the central mirror may be had in flesh color or in standard colorless glass, while the side mirrors may be blue, flesh, gunmetal, or green. These installations are especially desirable for the dressing room, but other types, provided with adequate cabinet space, are specifically designed for use over the lavatory.

The great need in many homes, however, is not merely for better bathrooms but for more bathrooms. An extra bathroom upstairs, or a small bathroom on the ground floor, is often a real necessity as the size of the family increases and entertaining guests becomes a problem. Usually, in planning a new home, the architect provides for a sufficient number of bathrooms. It is the part of wisdom for the prospective owner to heed his good advice, for the sake of making the house more convenient and comfortable and for the added value given the house by this provision. In cases where an existing house is to be remodeled, it is often a problem to know how to work in a much needed extra bathroom or two. But the owner need not despair. Downstairs, for example, there is sometimes enough space under the staircase to install a very attractive little lavatory, or, if a large closet—say five feet by five feet—is available, a complete bathroom can be provided. This will serve both as a downstairs lavatory or as a guest's bath. In some modern homes a room on the ground floor is furnished to act in the double capacity of study and guest room, and in such cases a fully equipped bathroom on the same floor is virtually a necessity. Upstairs, a large closet, or unused space at the end of a bedroom, will frequently offer enough space for an extra bath.

For further information and selected manufacturers' booklets

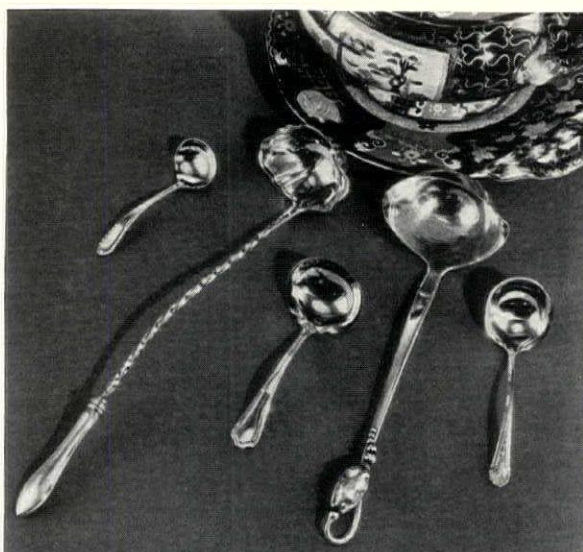
address Reader Service Department,

House & Garden, 420 Lexington Avenue, New York, N. Y.

CORRECT SERVICE

SILVER

Sterling Silver service pieces usually match in pattern the rest of one's flatware. Some people, however, considering them as accessories, find it pleasant to add them to their silver wardrobe with the selective interest of a collector. So it is possible that these incidentals will be acquired for the reason of their having an entirely different aspect from the rest of the collection. This point of view will permit a certain original but harmonious use of modern and traditional pieces at the same time. The complete silver chest will include sufficient numbers of these items to assure utmost convenience, smooth serving and ease in entertaining. Contemporary silversmiths and designers see to it that we have quantities of excellent types and designs from which to choose. Every course of any meal, formal or informal, may have the proper accompanying serving implements. A certain firm tradition remains in these pieces—a classic interpretation of their functional purpose must be apparent. Ladles, service spoons, etc. must look the part they play, if for no other reason than to spare the guest embarrassment. Queerly shaped pieces, contrived for purposes known only to their designers, should not be tolerated at the well appointed table, set for any simple or elaborate meal.



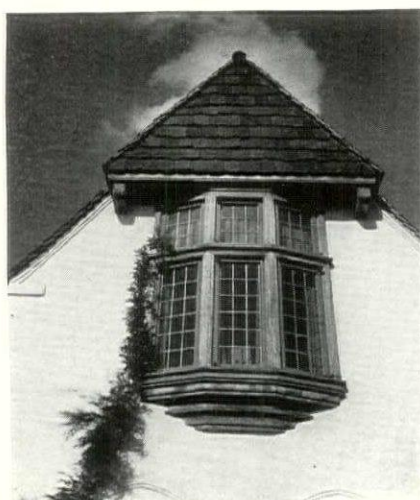
Soup ladles, with the revival of the tureen, return to favor. Left to right: Heppelwhite gravy ladle; Pointed Antique made for service of punch; Hawthorne ladle for cream or mayonnaise: All from Reed & Barton. Next, handmade model for soup by Georg Jensen. Then Towle's Royal Windsor: Ovington. Stoneware tureen: Altman.

Meat, game and cold cuts can be served with these. Left to right: game shears in Alvin's Bridal Bouquet pattern: Black, Starr & Frost-Gorham. Lunt Silversmiths' platter, Regency carvers and cold meat fork: Brand-Chatillon. Next, Wallace's fork for cold meat, Sir Christopher pattern: Ovington. Watson's French Colonial carvers: Udall & Ballou.

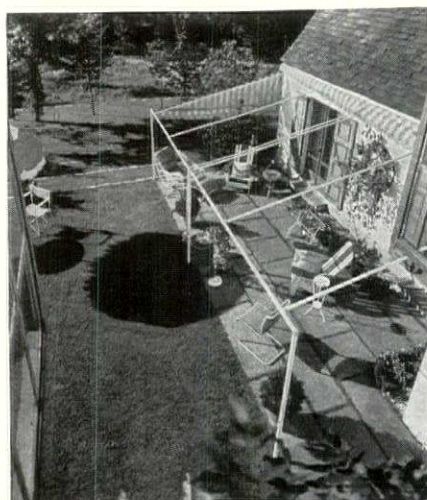
Vegetables and their service call for spoon and fork and sometimes tongs for vegetables *en branche*. Watson makes the plain tongs (extreme left): Udall & Ballou. Next is Reed & Barton's Francis First serving set. Watson's asparagus tongs come next: Udall & Ballou. Spoon and fork in Gorham's Late Georgian design and the plated dish: Black, Starr & Frost-Gorham.

Salad service (left, below). Watson's salad set in Dorian design, and cheese server in their French Colonial pattern: Udall & Ballou. Next is Towle's Royal Windsor salad spoon, fork and cheese knife: Ovington. Then Georg Jensen's servers—sleek handles, practical ebony spoon and fork ends. The same firm carries the Orrefors crystal bowl.

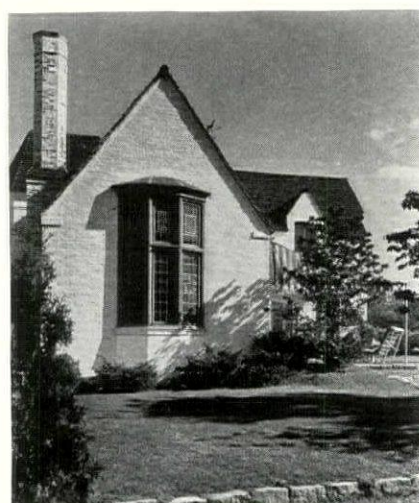
Dessert implements (extreme left) include large spoon for berries and cake or pie server designed by Wallace as part of their Sir Christopher pattern: Ovington. Georg Jensen makes the other two spoons with shell and bud motifs respectively. The cake knife is in the Bridal Bouquet pattern by Alvin: Black, Starr & Frost-Gorham. The bowl for iced berries is from Dewitt Josephson.



WINDOW IN THE MASTER BEDROOM



OUTDOOR LIVING ROOM



THE WEST WINDOW

Normandy in Connecticut



SOUTHERN VIEW

TO MANY people, architecture means style—Georgian, Greek Revival or Contemporary. Admittedly the style of a house is important, and its success depends upon the degree to which it is adapted, not only to its surroundings, but also to the living pattern of its owners. The owners of this French Provincial house at Mead's Point, Greenwich, Connecticut, felt that the simple, clear-cut lines and attractive crudity of detail of this style would prove an agreeable background to their informal way of living and would harmonize well with the natural environment.

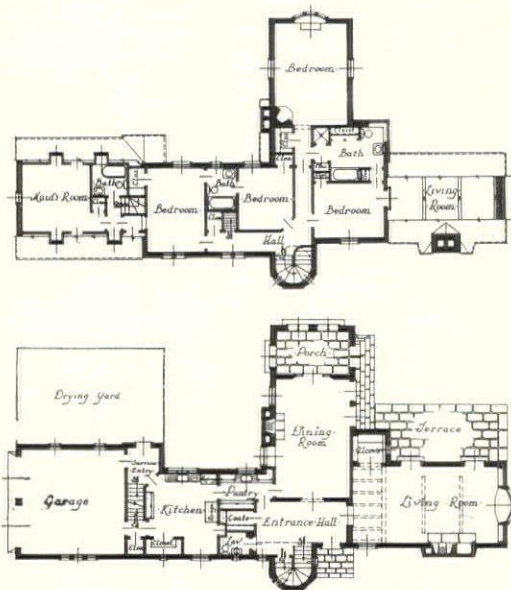
The north aspect of the house, above on the opposite page, exhibits the interesting variety of form characteristic of the Norman style. Finished in whitewashed brick, the house is roofed with hand-made shingle tile in antique reds and browns. The stair tower, dominating the main entrance, is accented by stepped windows. The forecourt, typical French, of Belgian cobblestones, may be seen at the left of the picture.

Directly above on this page is shown the south side of the house, with its large terrace opening off the living room. On the opposite page is shown a detail of this same side, illustrating hand-adzed oak half-timbering and the Gallic chantieler weathervane. Wistaria is an effective contrast to the white brick wall.

Above at the extreme left is a detail of the south gable of the house, the two-story window of the master bedroom, with its leaded panes and overhanging gable-end. Next is a view of the outdoor living room, which features white iron furniture, flag flooring and blue-green shutters. From this pleasant spot the lawn is terraced down to woods and a cove for bathing. The third photograph shows the west window of the two-story living room. The chimney is a double octagonal design capped with roof tiles. Here also may be seen the restrained, semi-formal planting so well adapted to the rural mood of the house. Frank J. Forster was the architect.



MAIN FAÇADE



ROBERT M. GLASGOW

DETAIL OF ARCHES AND HALF-TIMBERING

A LILY bulb is formed of numerous "scale" leaves closely overlapping. From five to twenty of the outer ones may be detached for propagating without injury to the old bulb

AFTER removal, the bulb scales are partially buried in sandy soil, base down. This is done in late Summer, after top growth of the parent plant has ceased for the season

SOME six weeks later, tiny bulbils will have started to form on the bases of the scales. Each of these has inherent in it all the characteristics of a complete new bulb

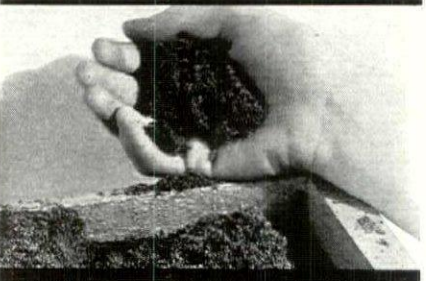
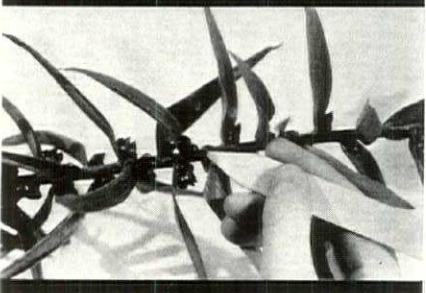
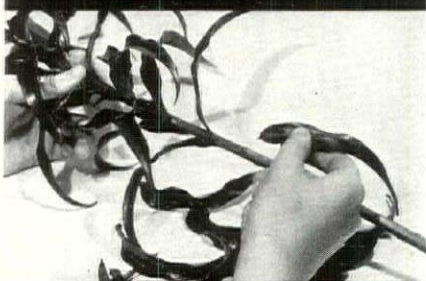
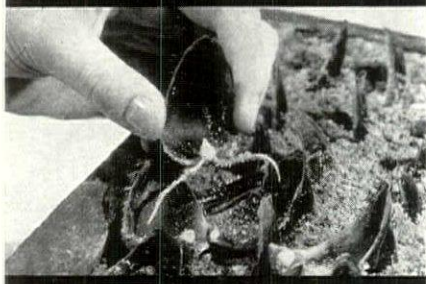
ANOTHER way of propagating certain of the Lilies, notably *L. Henryi*, is to remove the leaves where they join the stalks and handle them much as if they were true cuttings

THE leaf cuttings are inserted in sand, using a wooden plant label or other similar convenient implement to make the holes for receiving them. Bulbils will form at their bases

AT the leaf axils of some Lilies, including *L. tigrinum*, roundish, dark bulbils develop after the flowering season. When these are ready to drop they may be taken and planted

STEM bulbils of *L. tigrinum* planted in a flat of sand and about to be covered in. Here they will form roots and grow to suitable transplanting size. They may bloom in three years

STEM bulbils are sometimes induced by cutting off a Lily stem and partly burying it in a shady spot. All photographs directed by Montague Free, of the Brooklyn Botanic Garden



GARDENING

ACTIVITIES FOR THE MONTH OF JUNE

WHEREAS early Spring and Fall are the two main seasons for transplanting hardy plants, there are many opportunities for doing such work successfully during the height of the growing season, provided certain precautions are taken. The majority of moderate-sized perennials, for example, can be shifted from one part of the garden to another at this time if they are carefully dug with a large root ball, immediately reset, and kept shaded for a few days. Water them well before digging. Do not try such experiments, though, with heavy rooters like Peonies and Oriental Poppies, or with shrubs and trees whose root systems are too extensive to be lifted intact.

SPEAKING of setting out plants that are in full growth, it should not be forgotten that pot-grown specimens of all kinds are ideal for their ability to withstand the ordeal. This characteristic, of course, is due to the fact that their entire root system, together with the soil in which it is established, can be turned out of the pot and reset in the ground without the least disturbance.

CONSTANT cultivation is the price of even moderate immunity from weeds. What it accomplishes, of course, is the destruction of the weed seedlings before they get a real start and while most of them are still readily killable. Where they all come from, and why they should keep on appearing even in soil which has been faithfully cultivated for several years, are explained by the fact that weed seeds can remain dormant for many years and then sprout when, in one way or another, they are brought to the surface of the ground. Thus, a soil that has once been thoroughly infested with them will keep on producing weeds for some time, even without a fresh supply of seeds.

PROPER watering is too rarely understood and practiced even by some experienced gardeners. Chiefly, the trouble is that people fail to realize what an unconscionable amount of liquid is needed to saturate even the top few inches of a sun-dried garden. What plants need, of course, are drinks for their lower roots.

ALL labels which are attached to the stems of growing plants, especially trees, shrubs and others of woody character, should be checked to see that their encircling wires are not so tight as to interfere with the normal flow of the sap. No matter how loose such wires may be when first put in place, the natural growth of the plants may take up the slack in a surprisingly short time. The safest plan is to examine all such labels twice a year.

JUST a little bowl of *crisp*

"There'll be eight for dinner. Use the blue and white plates. Tell Jo to bring up some more kindling. Oh . . . and for lunch . . . I'll have just a little bowl of soup . . ."

The scene is any city apartment. The time distinctly the present. The order is typical. The smart metropolitan lunch today is no more, no less than exactly what she says. Soup, steaming hot, in a beautiful old English china bowl. Soup with a dash of sherry added to taste. Soup with hot pop-overs. Because it is easy,

delicious but so unfattening, it has suddenly become the smart lunch of the moment. Due to this trend hips stay slender, complexions stay clear. And cooks . . . stay.

For instance, for tomorrow's luncheon . . . Campbell's Philadelphia Pepper Pot with English biscuits, or Campbell's good Clam Chowder, or a bowl of Campbell's Vegetable Soup or Campbell's good clear Bouillon sprinkled with a little Parmesan cheese . . .

Campbell's SOUPS



AND 20 OTHER
DELICIOUS KINDS

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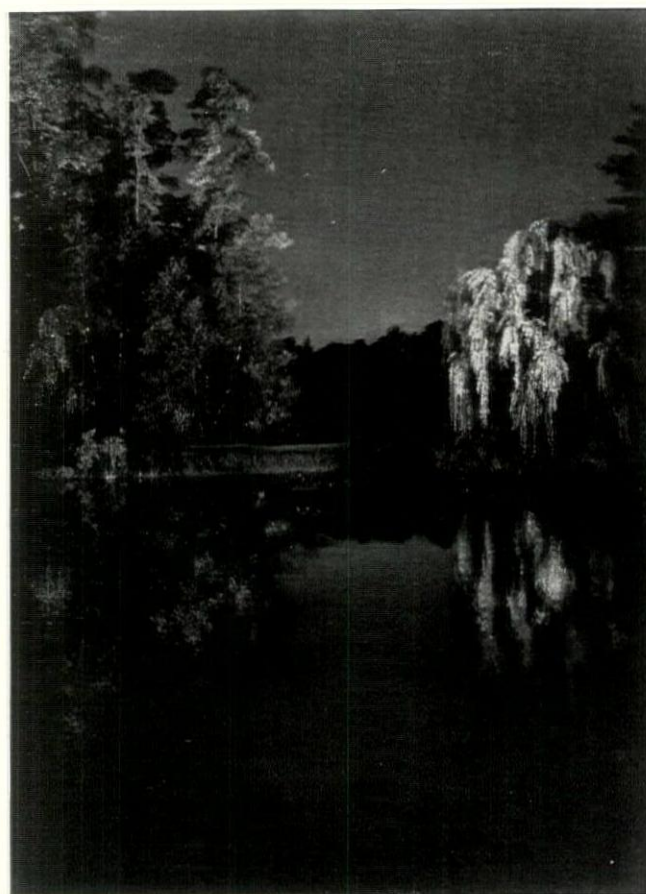
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LIGHTING

(CONTINUED FROM PAGE 32)



A VIEW on the estate of Mrs. Christian R. Holmes at Sands Point, where the artistic illumination from indirect sources gives the true impression of the magic scenery of a nocturnal garden bathed in bright moonlight. The lighting was created by Rudolf Wendel

and insulated wire, and laying the cable underground where necessary.

Is the amateur who purchases this equipment going to be able to install it unaided? Undoubtedly the services of an electrician will often be preferred but the great American gardener, with a talent for doing things himself, can make the simpler installations quite successfully. He should be guided by some of the fundamental rules followed by lighting engineers everywhere, even though he does the work himself.

Most effective lighting is concentrated in small areas or focussed on striking features of the garden such as a flowering fruit tree or shrub, or a group of flowers, or perhaps a pool or cascade. The points to be "shown off" must, of course, be decided by each individual gardener, as well as the direction from which they will usually be seen. The rest is largely a matter of experiment. To permit this there should be one or two outside outlets to start with, in the wall of the house or possibly in wood or concrete blocks on the grounds. One or more standard floodlight units on long, flexible cords should be tried in various positions to get the best effect.

Any general floodlighting should be kept soft and secondary to these "high spots" as floodlighting alone may give a sense of two-dimensional flatness.

Pathways and steps, obviously, must have light enough for safety in walking about. If there are trees above them, a projector may be concealed on

the ground to throw light on the foliage, which will reflect it downward. This is a much more subtle illumination than is given by the usual hanging lantern. Sometimes low lights similar to theatrical aisle lights are used. Where there are brick or stone posts or coping a niche can be hollowed in the masonry to hold the lamp.

A pool lends itself to a variety of beautiful effects at night. Light thrown down from foliage will make silvery reflections on the water. Under-water sockets and lamps hidden beneath shields made to simulate lily pads give fascinating lights and shadows. These under-water units are used, too, beneath small cascades. Lamps can be hidden by overhanging rocks at the edge of pool, running brook or waterfall to send lights playing over the rippled surface and change the spray to shining points of fire. Colored lamps will add to the beauty of water lighting.

A piece of statuary in the garden may be singled out by a spotlight, or preferably two coming from different angles, against a background lost in shadow. If the statue is in a wall niche, a light directed into the niche from below will give interesting shadows.

Some things in the garden can be attractively outlined in light. Not with rows of lamps exposed to view. The outline of an arch, a pergola or a balustrade, for instance, should be merely suggested by small lamps placed at intervals behind eaves or coping.

(Continued on page 78)

ROOM FOR THE MORE ABUNDANT WIFE



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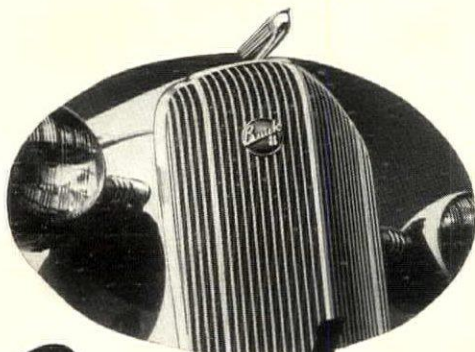
to \$1945 are the list prices of the new Buicks at Flint, Mich., subject to change without notice. Standard and special accessories groups on all models at extra cost.

Ask about the General Motors installment plan.

WE hold these things to be self-evident: That a woman, in her car, is entitled to this-minute style, and to feather-light handling, and to jarless lullaby comfort.

That she should have a wheel that steers as easily as smart conversation, and a sure-fire invincible engine that's as quick on the uptake as her own ready wit.

And—this is important—that she has an inalienable right to room, plenty room, extravagant spaciousness, with convenient places to care for her possessions.



Buick

A GENERAL MOTORS PRODUCT

So, to husbands whose wives clutter seats with coats and bags and odd bits of shopping and the like, we suggest the big Buick Roadmaster as the car with ample room for the more abundant wife.

You're giving *yourself* a break, you know, when you choose this great-powered, trigger-quick, beautifully poised traveler—mobile as quicksilver, quiet as dawn, steady as truth.

But when you have duly praised your Roadmaster for its phenomenal performance, you will owe still another accolade for its generous roominess, not alone in the width of its seats and the height of its ceiling but in its handy compartments and the yawning enormity of its built-in luggage trunk.

Roadmaster! A male name for a man's kind of car, and such it certainly is in its thrilling action and easy conquest over time, distance and whatever the route's got to give!

But it's a honey in its obedience, its gentleness in going along—so take your wife with you when you try it—you'll both be surprised that so little money can buy so much automobile.

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LIGHTING

(CONTINUED FROM PAGE 76)

Flower beds give endless opportunity for imagination and ingenuity in night effects. Small reflectors and shields of various types may be placed in the bed itself to throw a few flowers into brilliant relief. A garden may be bathed in light from small lamps concealed beneath the edges of a bird bath or bird house above it or from a floodlight in nearby shrubbery. A floodlight directed against a white wall will send a reflected glow over a considerable area, or it may be thrown against a garden wall or fence in a way to silhouette the flowers or vines which grow against it. The whole problem of garden lighting is a creative art as well as a matter of careful craftsmanship, which is perhaps its real fascination.

A single flowering shrub or tree during its brief period of bloom is often worthy of night display. To avoid flatness it is necessary to have more than one source of light, diversified in angle and intensity. The best positions are found by trial. Permanent outlets can be installed at central points so that floodlights, on flexible cable or insulated wire, can be moved from place to place as the succession of bloom proceeds in different parts of the garden.

CONCEAL THE SOURCE

In every form of garden lighting from the most elaborate to the simplest floodlighting of a single feature, experts stress the importance of concealing the source of light. Objects close to the projector sometimes appear with an intensity of light which draws attention from the real objective. It may be possible to find natural concealment in shrubs, tree foliage or rocks. If not, the unwanted light must be eliminated by the use of some type of shield, metal louver or visor on the floodlight. These may be bought at low cost or improvised at home of light sheet metal. A metal screen can be placed in front of the light, cut out so that the rays will touch only the exact area selected. The metal can be bent to make a spotlight or angular reflector. In fact, some ingenious and talented craftsmen have done remarkable amateur jobs with nothing more than sheet metal, or possibly tin cans, a pair of tin snips, and a few lengths of cable with proper weather-proof sockets.

Novices in garden lighting are warned against too high intensity of light and against too much color. Bright colored lamps are likely to produce a theatrical or garish effect which destroys the natural beauty of the scene. Much better is the subtle and mysterious light from clear white lamps or those of palest blue or green. Daylight blue, as the name suggests, creates a daytime effect while blue-green brings a quality of moonlight. Pale clear green intensifies the foliage tones without making it unreal. Under water, color may be used with a freer hand. The varied hues of several lamps, mingled in the kaleidoscopic motion of the water, are very beautiful.

Landscape architects and lighting engineers are agreed that this modern art is in only the earliest stage of its development. New methods and appliances are being constantly invented and a garden of any kind, whether it be in a city backyard or on a country estate, offers new and exciting possibilities to

its devotees. Seen in its night-time glory it will add one more thrill to any that it has produced during the long hours when the sun shines on it.

EDITORS' NOTE: To round out the story of garden lighting we are privileged to append the following notes by Rudolf Wendel, a prominent pioneer in this phase of garden embellishment.

"After the first garden was lighted several years ago, everyone who saw it was delighted to recognize an achievement which was new and at the same time a natural outgrowth and fulfillment of the latent expectations of all those people who had looked forward in garden lighting, but who for lack of facility or courage had not actively proceeded. Probably it was simply the recognition and use of the idea which governs our age's taste in building and decoration, the idea which permits the natural material to speak, and which prefers to underline and present such material rather than cover it with pretentious ornament and artificial additions, which made this first garden lighting a great success. To present in proper form the materials nature provides, all the character, shapes and colors of the lawn, flowers, shrubs and trees forming a garden must be brought out to their full advantage by the lighting and yet leave over all the atmosphere of night.

"Upon first thought one may accept only the moon as a night light. To this supposition there are three answers:

"First, deeper consideration soon reveals that the moon shines only a few nights each month during the hours garden lighting is desired, and that even then the sky may be cloudy.

"Second, were the moon to shine every night the artist of light, perhaps because it is an arrogance of our age to understand the procedure of nature and the consistency of material by imitating it, would still derive the feeling of vital creation and satisfaction by competing with nature, however slightly, by means made by mankind.

"And third, as the plan of a garden is the expression of a landscape artist which an individual has chosen because it expresses a portion of his personality, so the lighting of a garden can be equally an achievement of art, which by its form, natural or even unreal, can be for that individual a continuous source of inspiration. Once so, valued lighting plans for this quality alone have full right of existence.

INDIVIDUALITY A NECESSITY

"Individuality of a garden will naturally always be the main source of inspiration for the artist of light.

"To those who consider the lighting of a garden principally as unnatural must be said that by most unnatural means the hands of a great technician create the illusion of the most natural. In any case the picture of each lighted garden must be a perfect illusion, enchanting the spectator completely and in no way reminding him of the technical auxiliaries or the labor of installation. This means that all apparatus must be completely invisible with not the slightest reflection or light spots to indicate its existence.

(Continued on page 80)



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LIGHTING

(CONTINUED FROM PAGE 78)

"To make the illusion a lighted garden creates complete, that section which is most frequently visited at night would be treated in detail, while those parts, farther away, seen but never visited, must gradually fade away under the lighting into infinity. The special character of lighting will be determined by the distribution of light and shadow, the intensity of the light sources and the shade of the light.

"Garden lighting attempted without a thorough study of its reason and without the vision of its final effect may end in a complete failure. Did you never see immense searchlights attached to the roofs of country homes, destroying otherwise lovely contours by day, and overwhelming the gardens with a blast of light at night? The guest who is shown about the gardens pays for this presumption to steal the heritage of night and convert it to the service of day with his eyesight on his way back, when he has to face the glaring battery of searchlights atop the house; while he who remains a friend to indoor walls, as he looks through windows, can see only an indistinguishable mass of foliage, shivering even in the hottest summer night under a searchlight blaze that dyes unnatural colors and distorts form.

"Such illumination devices were invented for the lighting of railroad stations and aerodromes and other technical purposes. And it was the amateur who mistakenly attempted to adopt them for garden lighting. That he actually made this attempt is a sign that garden owners wanted to use their gardens at night, and wished to improve on the usual Japanese lanterns, colored lights on strings and lighted balloons used for garden parties.

"I have created a great number of reflectors and optical projectors, which offer the possibility for light to be directed, shaded, spread and limited—in order to create the desired effect.

"It may be interesting to learn that for the lighting of trees it must be considered whether the foliage is light and transparent, or heavy and opaque, or whether it is an evergreen tree to be

lighted. A flowerbed may become carpet of color or appear as a wheat field at the hour of moonrise. Do you know that a lawn brushed with light may turn into a million blades teeming with joy of existence, or may glow by reflection from lighted surroundings as an emerald lane of unearthly regions; that the same lawn may be illuminated by a soft direct light projecting the graceful shadow of a cocoa-palm over it; or long horizontal single beams may rest on it as rays of an imaginary light source near the horizon shining through woodland foliage?

"The use of different reflectors and their placement can determine the appearance of a statue, either as a natural decoration or a ghost visiting our regions, or as a gem clearly outlined against the night sky.

"Can you imagine what proper lighting can do for a fountain at night? Sitting on a garden terrace perhaps you will see, far away, a waterspray rising into silver light as a distant aim inviting you to follow the sound of gurgling water. Standing beside the fountain, you will watch the water of the spray breaking into thousands of iridescent drops and listen to the purl and tinkle, perfectly synchronized with the light. The dark water surface kept in constant movement by the falling spray will reflect in dancing rhythm the lighted surroundings. Or the water in the basin may be lighted separately by special reflector sets. The surroundings, which in this case would perhaps not be lighted separately, will become animated by rhythmically dancing reflections from the moving water.

"These are but a few details of which a garden lighting may be composed. The possibilities are so great and varied that it is difficult to suggest more than this brief outline.

"The lighting units used have been developed in my laboratories during years of experience in lighting gardens. To create the new field of garden lighting as a means of vital expression and continuous enjoyment, technical perfection must be accompanied by the vision of an artist."

HAPPY BIRTHDAY!

(CONTINUED FROM PAGE 43)

so as to have twelve rectangles eight by nine inches. Cut these diagonally and you will have twenty-four triangles.

Take another sheet and place it horizontally before you and fold from right to left and left to right into three equal parts and cut. Now fold in two, making six squares twelve by twelve and cut. Cut again diagonally and you will have twelve triangles.

Now place a third sheet horizontally before you and fold from right to left in half and cut, then in half again, making four rectangles twelve by eighteen inches. Cut diagonally to make eight triangles.

Now to roll these into cornucopias that will stay put without the aid of pins, hold the triangles, longest side to the left, perpendicularly before you, placing left hand thumb and forefinger directly on a line with the right hand angle. Take the top angle in your

right hand and roll it so that the closed sharp point of the cornucopia comes where your left thumb is and keep on rolling until you reach the bottom angle. If properly rolled there will be a little flap to turn in at the opening of the cornucopia which will secure it and keep it from unrolling. (Gracious! I'm glad that's written. If you can understand it you are definitely bright.) In other words, make cornucopias with sharp points and secure firmly. A little of the ornamental frosting is dropped into these paper tubes from the tip of a small spoon or palate knife and squeezed down into the tip; the top is then folded down to keep the icing from oozing out. The tips of these cornucopias are then cut with sharp scissors in different ways according to what size line, dot or design you are going to make.

(Continued on page 82)

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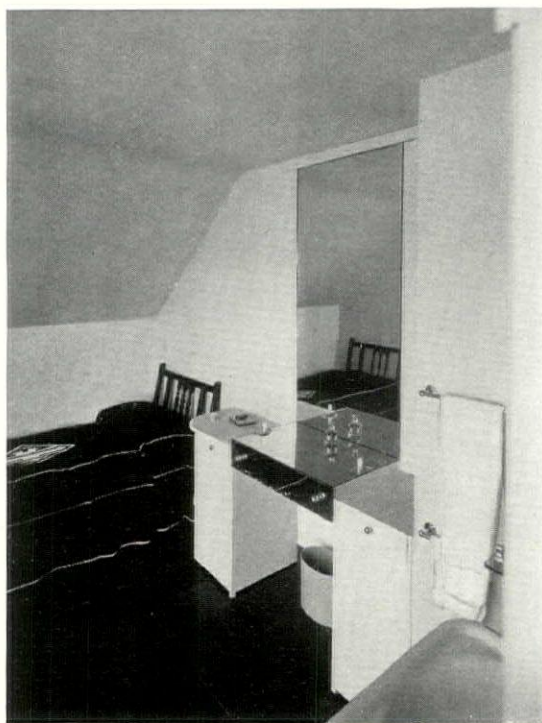
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SNUG HARBOR

(CONTINUED FROM PAGE 45)



DRESSING ROOM IN PENTHOUSE

compartment and the porch one room or two with little more than a touch. The partition at the stair-end of the stateroom slides, making a wholly enclosed room for sleeping.

The kitchen finds a hand pump and pot-bellied stove in a new environment. Considering the first requirement of "Riverhouse"—escape from work, worry, annoyance and tinkering, the hand pump still seems to fit the bill best. Again, for the purpose of heating a small building beyond the reach of public service, nothing can better the old pot-bellied stove.

A neat cooking stove and refrigerator working on canned gas is built into the counter. At the farther end of this linoleum-topped counter is a hole edged with monel metal—below it a compartment for a large oil-paper bag to receive waste, garbage, etc. Crumbs, paper cups, plates, chop-bones or what have you are dropped down the hole

and forgotten. On leaving one takes the paper bag out of the compartment and disposes of it in the incinerator.

In this kitchen all woodwork is plywood. Doors are hung on piano hinges and all drawers run on ball-bearing metal slides.

Upstairs in the penthouse is the ladies' dressing room. A large steel sash window extends from floor to ceiling on the wall opposite the dressing table. Below this is a dressing room for men.

By cutting off the usual roof and dingy attic a sun deck appears. The flat roof is covered with conventional tar and gravel protected by a wood flooring. As the whole building is insulated, the loss of ineffective attic insulation turns out to be no loss at all. In fact, comparing this flat-roofed house with the same building covered with a shingled pitched roof, the sun deck as shown effected a saving of 8% on the total cost of the house.

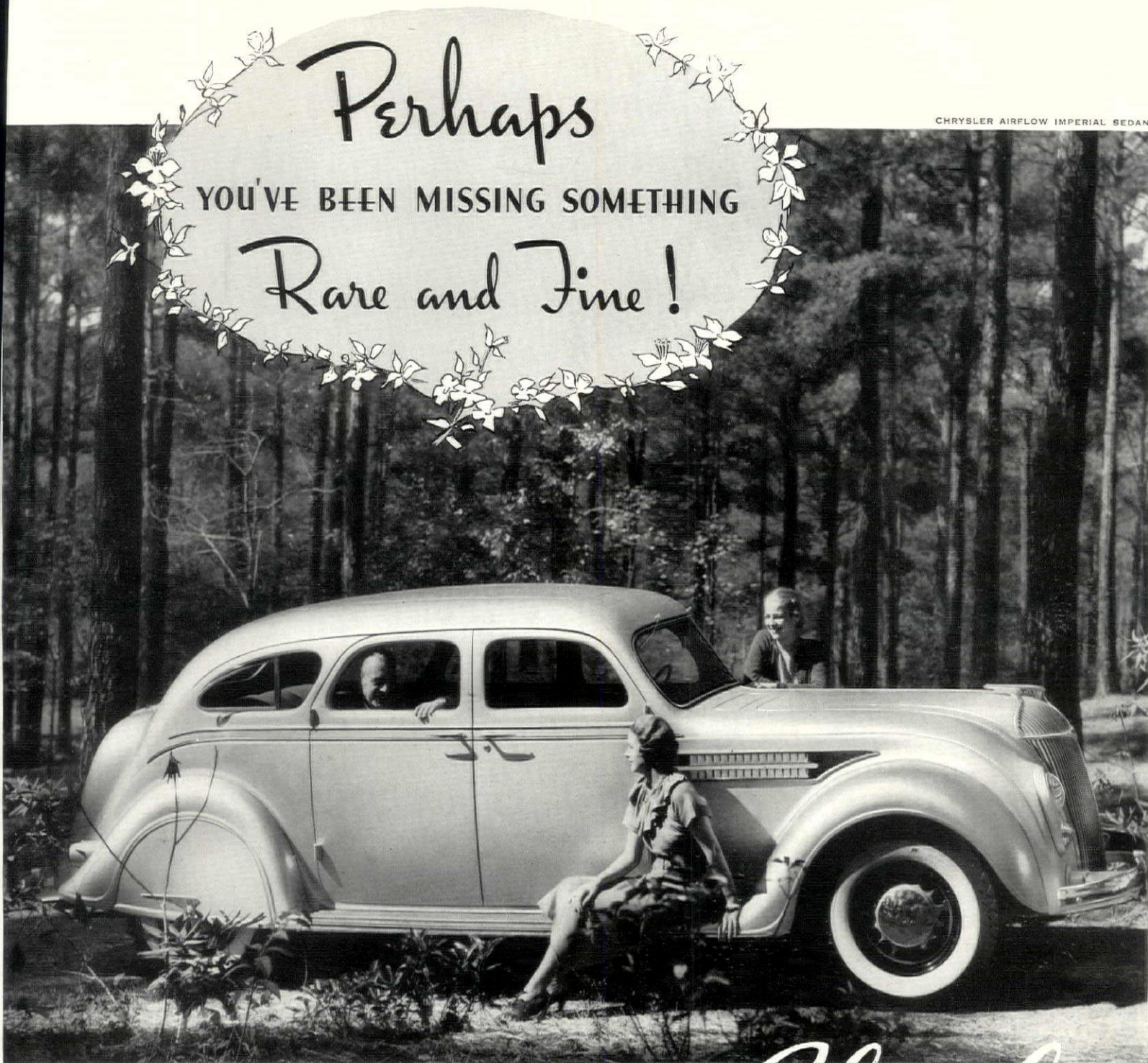
HAPPY BIRTHDAY!

(CONTINUED FROM PAGE 80)

If a large piece is cut from the end, a tube may be dropped into it and used as a substitute for the cloth or rubber bag, the advantage being that a greater variety of colors may be used without having to wash and dry bags between times. Speaking of colors, use only the best and purest and be sparing with them, or people will be afraid to eat your cakes even when you assure them that the colors are perfectly edible. If paste or tablet variety is used dissolve a little in a few drops of water and add it drop by drop with an eye dropper into some white icing and stir until well mixed. If no color is to be used a drop of ultramarine should be added to the whole bowl of white frosting to keep it from turning yellow. For chocolate colored decorative icing add cocoa previously melted in a drop or two of water in a double boiler and allowed to cool before being added to the rest of the icing.

Revolving cake-decorating stands may be bought in some bakers' supply houses and will be found useful but not essential. A good little whisk broom will be useful for brushing excess crumbs off the cake before frosting. A large and a small flexible palate knife are a big help. A wooden spoon is essential. When the icing is made keep it constantly covered with a heavy damp cloth. If this is done it will keep moist for even a day or two, but leave it exposed to the air and it will dry out almost immediately. Never allow icing to dry or harden in tubes. Drop them into a glass of water after removing them from the bag, until you have time to clean them by letting water run through them. Be sure that you aren't near an open window while you are frosting or decorating a cake. The dust might spoil the effect so close the window and save the cake!

(Continued on page 84)



CHRYSLER AIRFLOW IMPERIAL SEDAN

*N*OBODY knows a motor car better than the man who owns it. There is a powerful suggestion to you, therefore, in the lavish enthusiasm with which owners of the Airflow Chrysler speak of their cars.

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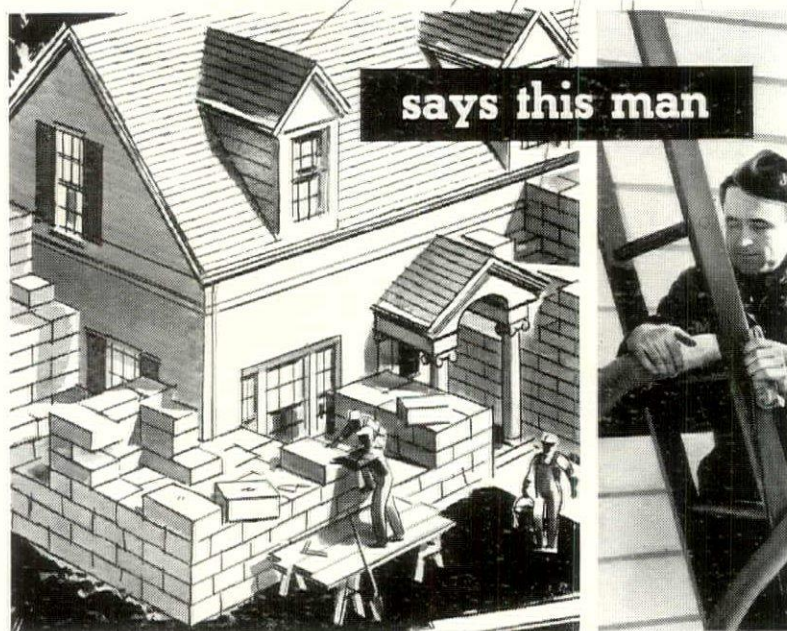
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How Johns-Manville Rock Wool keeps rooms up to 15° cooler in hottest weather . . . saves up to 30% on winter fuel—explained and pictured in this FREE book. SEND FOR IT TODAY!

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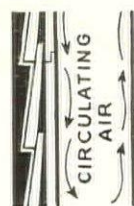
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HAPPY BIRTHDAY!

(CONTINUED FROM PAGE 82)

The following recipe will make enough ornamental icing to decorate a big cake. It is best to separate the whites of eggs twelve hours before using them, keeping them in the refrigerator until ready to use. All utensils must be perfectly clean and free from grease or oil. Use a china, glass or porcelain round bottomed bowl and a wooden spoon to beat the icing with.

Sift 1 pound of confectioner's XXXX sugar through a fine sieve or sifter kept especially for the purpose. Don't use the flour sifter. Put 3 unbeaten egg whites in a big bowl and add $\frac{1}{3}$ of the sugar and beat until smooth and creamy, then add about 1 dessertspoon of strained lemon juice or $\frac{1}{2}$ teaspoon of cream of tartar. Now is the time to add a drop of ultramarine blue if no color is to be used. Otherwise omit the blue. Add more sugar and beat. Keep on beating, adding the rest of the sugar gradually. Continue beating until the mixture is so thick and firm that when the spoon is drawn up and out of the mixture it will leave a peak in the center of the icing that doesn't settle back or topple over. The more you beat it the lighter and firmer and fluffier it gets, so don't be afraid of beating it too much. When made, cover at once with damp cloth.

Certainly the best way of learning to manipulate the pastry bag is to watch some one use it who knows how, but the next best way is to practice and investigate by yourself. Try out the different tubes at different angles and see what happens. Use an inverted cake tin to practice on. The icing may be scraped off and used again and again. Practice making straight lines and curves and scallops. Try to follow the edge of a pan with a thin line of icing. Cut hearts and circles out of cardboard and put a pin through the center to pick them up with, then place them on the tin and see if you can drop a thin line of icing around them. The cardboard is then easily lifted off without spoiling your outline. Buy a few of the simpler little ready-made flowers, leaves and so forth, as samples and see if you can copy them. When you become more efficient make them on waxed paper and let them dry overnight. The next day they can be easily lifted off and kept for future decorating. For instance, the aforementioned forget-me-nots are easily made with a paper cornucopia from which you have snipped a bit of the end. Five little dots of pale blue icing are squeezed out in a circle touching each other just slightly, leaving a little hole in the center. A little dot of yellow is then dropped in the center.

When ready to decorate a real cake the first thing to do is to locate the exact center and mark it with a pin prick. Next measure the circumference with a tape measure and divide the edge into equal sections. Mark with more pin pricks. Be sure to leave enough room in the center of the cake if there is to be an inscription. Plan where the candles are to go and be sure that they will be evenly spaced. Start decorating the center of the cake and work toward the edge, then down the sides. Use a medium heavy piping around the edge of the top, and a heavier one around the bottom. If separate silver balls or ornaments are to be added to the design, place a tiny dab of

white frosting on the object and place on the cake. Don't poke the object down into the frosting. If you are using candles, place them if possible in their holders before putting them on the cake. Don't hurry. If you keep the bowl of icing covered you may take as long as you like. If you are not sure about the age of the person for whom you are making the cake, one way of marking it is with a question mark of little rose candle holders, or a single life candle in the center is sufficient.

BABIES' FIRST BIRTHDAY CAKE

First grate the rind of 1 lemon. Next squeeze and strain the juice of $1\frac{1}{2}$ lemons. Add the rind to the juice and add $\frac{1}{2}$ cup of cold water. Now separate the whites from 6 cold eggs. Beat the yolks until light and creamy. Add $\frac{3}{4}$ cup of granulated sugar and continue beating until very light. Now take another beater and beat the whites to which you have added a pinch of salt, until quite stiff. Fold in $\frac{3}{4}$ cup of granulated sugar, add the lemon juice and water and beat with the rotary beater for 5 minutes. Fold the whites and yolks together, then fold in lightly $1\frac{1}{2}$ cups of sifted cake flour. Pour into a large ungreased round cake tin. Bake in a slow oven (about 300° F.) for fifty or sixty minutes. Invert the cake tin when done onto a cake rack so that air may pass under it, while cooling.

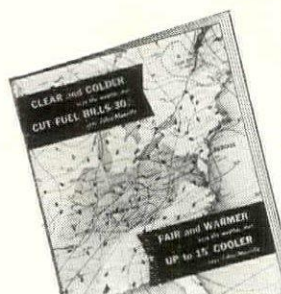
Frost with twice cooked frosting tinted a very pale pink. Boil $1\frac{1}{2}$ cups of granulated sugar moistened with $\frac{1}{2}$ cup of water, until it forms a soft ball in cold water. In the meantime beat the whites of 2 eggs until stiff but not dry. Add the cooked syrup slowly to the whites, beating with a rotary beater, then add $\frac{1}{8}$ teaspoon of cream of tartar, 1 teaspoon of vanilla and a drop or two of red coloring and beat with a spoon until smooth and thick. Put the bowl over boiling water and stir until the spoon makes a grating noise on the bottom of the bowl. Remove from fire and pour it onto the sponge cake, letting it run over the sides and smoothing it on with a silver knife. When it has dried enough to form a light crust and your finger may touch it without sticking to it, you may decorate it. Find the center of the cake and place there one little pink candle in a little blue rose. Put a delicate border of white ornamental frosting around the top edge and a heavier one around the bottom. Polka dot the top of the cake with tiny pink rose buds. Make some pale blue icing and dot the sides of the cake with tiny little blue forget-me-nots with yellow centers.

WHITE ANGEL CAKE FOR GRANDMOTHER

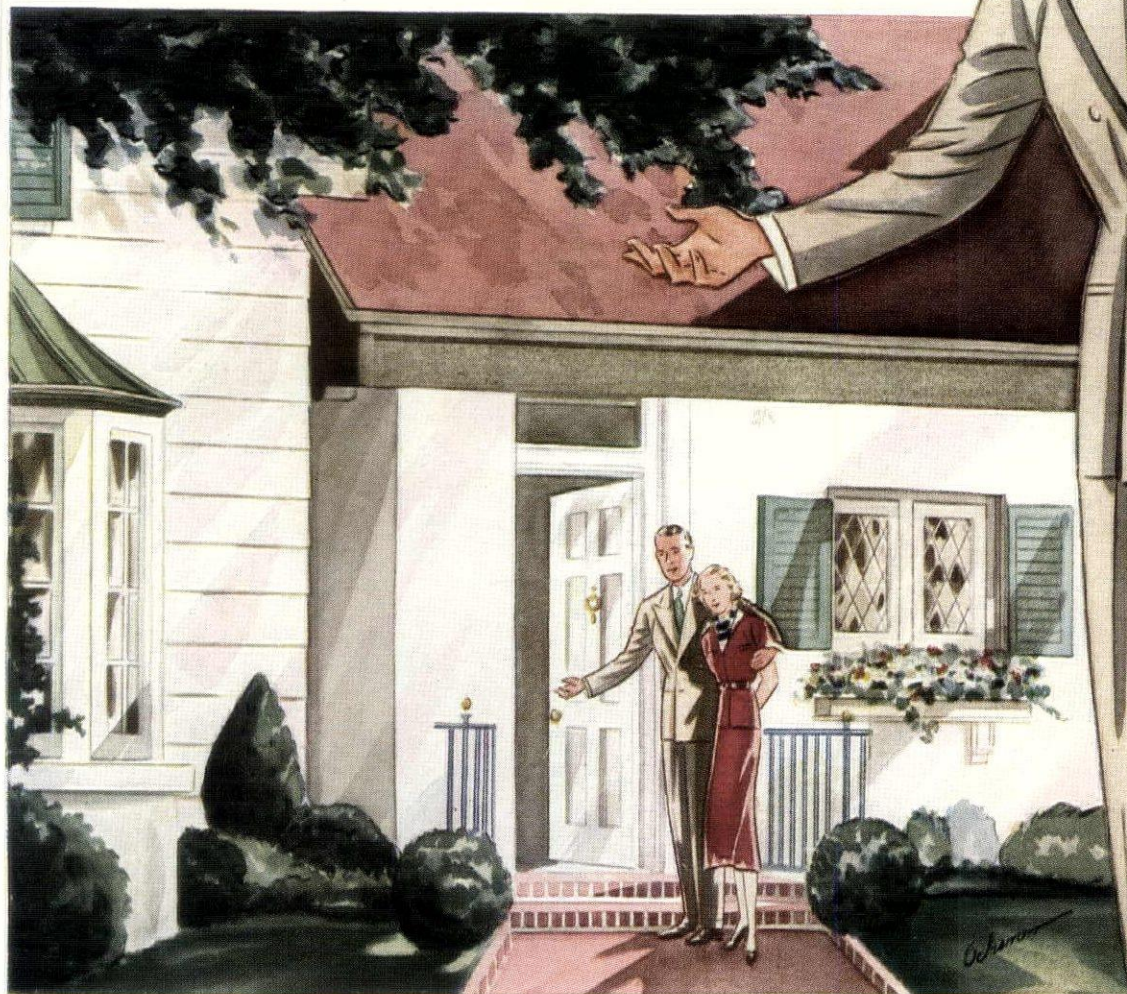
In the first place it is absolutely necessary to bake the cake in an angel cake tin. The tin must be spotlessly clean and not buttered. You should also have a large cold platter to mix it on and a flat wire whisk to fold it together with. It is permissible to cheat a little and beat the whites with a rotary beater in a bowl, but they must be put on the platter when the sugar and flour are folded in.

First be sure that you have a slow oven (about 275° F.). Sift some pastry flour once, then measure out 1 cup of

(Continued on page 87)



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National Cotton Week is June 1st to 6th.



HAPPY BIRTHDAY!

(CONTINUED FROM PAGE 84)

it. Sift again three times. Sift some granulated sugar and measure out $1\frac{1}{4}$ cups of it. Separate the whites from 10 eggs. Add $\frac{1}{4}$ teaspoon of salt to the whites and beat until foamy. Add 1 level teaspoon of cream tartar and continue beating until just stiff enough to hold in little peaks when the beater is withdrawn, but be careful that they aren't what is known as dry. Now turn them out gently onto the platter and fold in the sugar a little at a time, sprinkling the whole from time to time with a few drops of vanilla. When all the sugar has been added, fold in carefully and gradually the flour. Pour the batter into the pan, letting it sheet into it. Bake slowly for 30 minutes, then increase the heat slightly and bake 30 minutes longer. Remove from oven and carefully invert the pan so that the edges rest on two or three saucers in order that air may pass under it and so that the cake part isn't resting on anything. Don't touch it for at least an hour, then run a sharp knife around the edge to loosen from the pan.

Frost the cake all over with pale pink cream frosting made in the following manner: Sift 3 cups of confectioners' XXXX sugar into a bowl. Heat about $\frac{1}{2}$ cup of thick cream to scalding point but don't boil it. Stir it while hot into the sugar, stirring well with a wooden spoon until smooth and thick, and of the right consistency to spread. Flavor with vanilla and color with a drop or two of red coloring. If too thin, more sugar may be added, and if too thick, thin with more hot cream. When set, decorate the top and bottom edge with white ornamental frosting. We are supposing that Grandmother will be fifty years old, so we should put fifty-one little tiny white candles around the edge. As there isn't room for enough candle holders we will put the candles on by making fifty-one rather deep little rosettes about $\frac{3}{8}$ inch wide, one close to the next, close up against the top border. As soon as all the rosettes are made the candles must be inserted deftly into them—quite deep so that they will stay put. The icing should be extra thick to accomplish this successfully and a tube should be used with a small tooth edged opening. Once this is accomplished don't try to go on with the decorating until the candles have set. Now with little dabs of frosting place crystallized violets around the hole in the center of the cake to form a wreath, and polka dot the sides of the cake with more violets, spacing them carefully. When this is done, if you have the patience to do so, dot the remaining space between the violets with little silver balls.

CHOCOLATE ANGEL CAKE FOR GRANDFATHER

This cake is made exactly like the white angel cake except that $\frac{1}{4}$ cup of Baker's Cocoa is substituted for $\frac{1}{4}$ cup of the flour. The flour and cocoa are then sifted together three times.

Cover with the following mocha cocoa frosting: Make $\frac{1}{3}$ cup of strong black coffee extract or infusion. Cream $\frac{1}{3}$ cup of sweet butter until very smooth and soft. Sift 4 tablespoons of cocoa with 4 cups of sifted confectioners' XXXX sugar, and $\frac{1}{2}$ teaspoon of salt. Add gradually to the butter. Add coffee until of the right consistency

to spread. Stir in 1 teaspoon of vanilla. Use a silver knife and spread it as smoothly as possible over the entire cake. A few hours later put some pale blue icing in a bag and make an edging around the top and bottom of the cake. Then make swags around the side and dot the cake with tiny blue polka dots. Put sixteen white candles in dove holders (illustrated), and place them around the edge of cake.

CHOCOLATE LAYER CAKE FOR FATHER

Cream $\frac{1}{2}$ cup of sweet butter with two cups of light brown sugar, free from lumps, until light and fluffy. Beat into this, one at a time, 3 whole unbeaten eggs. Melt 4 bars of Maillard's triple vanilla chocolate in a double boiler, moistening it with a few drops of water and 2 teaspoons of vanilla. As soon as it is soft, stir it into the egg, sugar and butter mixture, and beat well. Sift 2 cups of cake flour with $\frac{1}{2}$ teaspoon of salt and 1 level teaspoon of soda. Add alternately to the batter with 1 cup of buttermilk, beating well with each addition. Pour into 2 well buttered large layer cake tins and bake in a moderate oven for 30 minutes or until an inserted straw comes out clean. Turn out immediately onto a cake rack and when cold put together with the following chocolate filling:

Beat the yolk of 1 egg until very light. Add $\frac{3}{4}$ cup of granulated sugar and beat until light. Add $\frac{1}{4}$ cup of milk and $\frac{1}{2}$ tablespoon of butter and a pinch of salt. Melt 2 squares of Baker's unsweetened chocolate in a double boiler. Put the egg and sugar mixture in a deep enamel pan and cook, stirring furiously until it boils up hard. Cook a minute or two, then remove from fire and stir in the melted chocolate, and 1 teaspoon of vanilla. Beat until thick and smooth, then spread over one layer and place the other layer on the first one, being sure that they are straight on the edges. Now make the following frosting:

Boil $1\frac{1}{2}$ cups of granulated sugar, moistened with $\frac{1}{2}$ cup of water, until it forms a soft ball in cold water. In the meantime beat the whites of 2 eggs until stiff but not dry. Add the cooked syrup slowly to the whites, beating with a rotary beater, then add $\frac{1}{4}$ teaspoon of cream of tartar and 1 teaspoon of vanilla and continue beating with a spoon until smooth and thick. Put over boiling water and stir until the spoon grates slightly on the bottom of the bowl. Pour over the top, letting it run over the edge. Smooth with a silver knife to cover the sides completely, and pour what is left over the top so that the top will have a thick coating. Let the frosting dry until it has a thin crust before decorating. Find the center of the cake and plant a little rose tree of candles there. Count the candles on the tree and plan to put enough more around the edge of the cake to make the required number. Don't forget to put one to grow on. When you have marked where the candles are to go, decorate the remaining space to your heart's content with dots and scrolls, etc., matching the color of the roses on the tree. A flower or a dove may be perched here and there. Place the remaining candles on the cake and it is ready.

(Continued on page 88)

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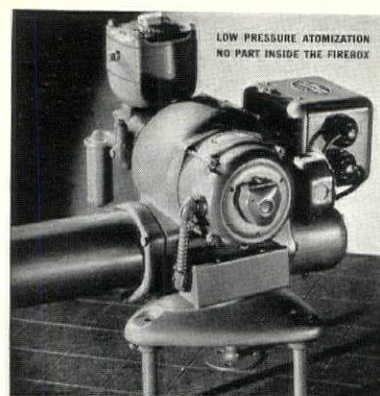
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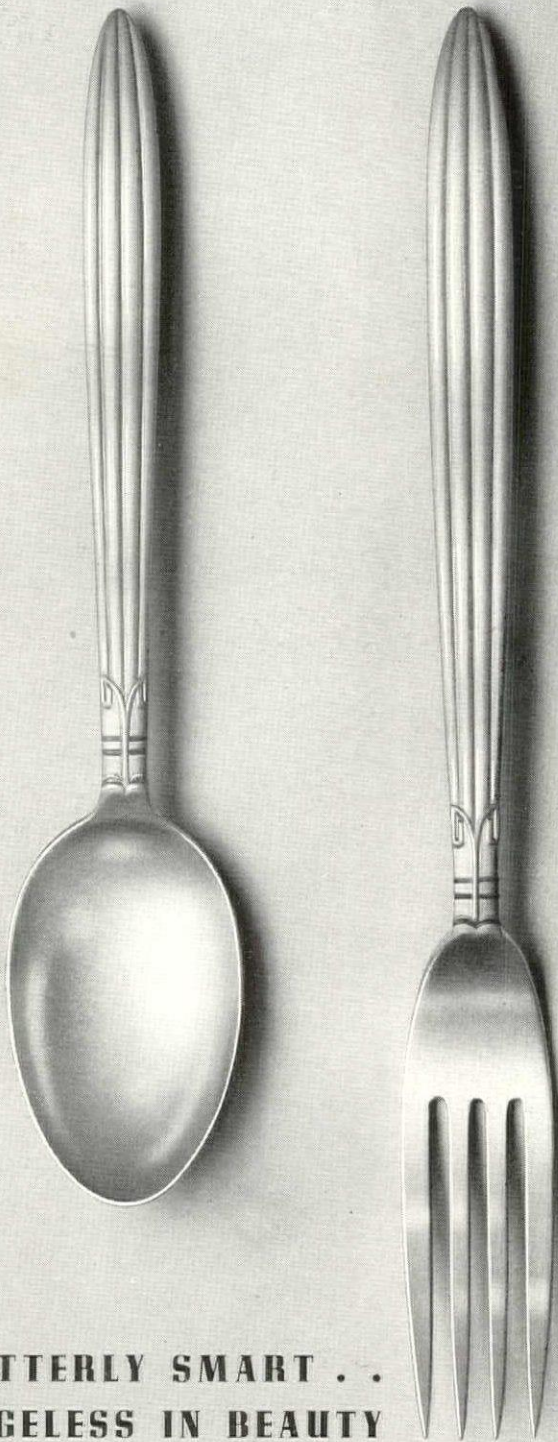
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HAPPY BIRTHDAY!

(CONTINUED FROM PAGE 87)

LITTLE WILLIE'S CAKE

Nothing short of a triple decker will do. Ninety-nine times out of a hundred, chocolate frosting is the right guess for boys. You can leave off the frills and concentrate on size. Make 3 layers of white cake in the following manner:

Butter the tins (straight edged ones). Cream 1 cup of sweet butter with $2\frac{1}{2}$ cups of powdered sugar. Sift 4 cups of flour with 5 level teaspoons of baking powder. Put $\frac{1}{4}$ teaspoon of salt with 10 egg whites and beat until stiff but not dry. Add 2 teaspoons of vanilla to the butter and sugar and add the flour alternately with 1 cup of milk, beating well after each addition. Lastly, fold in the whites carefully. Bake in a medium oven at about 375° F. for about twenty-five minutes or until an inserted straw comes out clean.

Put together and cover top and sides generously with the following recipe: Beat 4 egg yolks until very light. Add 3 cups of granulated sugar and beat until well mixed. Melt 8 squares of Baker's unsweetened chocolate in a double boiler. Add 1 cup of milk to the egg and sugar mixture and put it in a big deep enamel pan and add a pinch of salt, and 2 tablespoons of butter and place pan on fire and stir constantly until it boils up hard. When this happens, cook 2 minutes longer, stirring furiously. Remove from fire, add 2 teaspoons of vanilla and stir in the melted chocolate. Beat until very thick, then spread a good amount between each layer and cover top and sides with the rest. When cold and ready to serve, place a large red birthday life candle in a large blue rose holder and place in center of cake. Now, instead of using the required number of candles to mark the age, replace the candles with red and white striped peppermint sticks and place these symmetrically around the edge. They are edible and therefore will be just that much more satisfactory.

LITTLE SISTER'S CAKE

Make and bake 3 layers of white cake exactly like little Willie's cake. When cold put the layers together with the following caramel pecan frosting: Put $1\frac{1}{2}$ cups of light brown sugar in an enamel pan and moisten it with $\frac{1}{2}$ cup of thick cream. Add a tiny pinch of salt, and 3 tablespoons of butter. Place on fire and boil until it forms a soft ball in cold water. Remove from fire and add 2 teaspoons of vanilla and cool slightly. Chop $\frac{1}{2}$ cup of pecan meats. When the caramel is cool, beat with a silver spoon until creamy, add the nuts and continue to beat until thick enough to spread. Work quickly as it becomes difficult to spread suddenly. When the layers are put together make another batch of icing, doubling the quantities and omitting the pecans. Spread evenly over sides and top of cake. When firm, decorate with pale pink and blue piping, and here and there an occasional flower. Place an elaborate ornament in the center and place the candles around the edge, in little glass candlesticks which are sold especially for the purpose and make a great hit as they are ideal for use in the doll house, later on.

MOTHER'S MARBLEZED CAKE

There is every possibility that Mother's Birthday Cake will be a present from herself to herself. I complicated my own life most unnecessarily by making this one for myself, but it was lots of fun and it met with great approval and had the added advantage that there was a bowl for every member of the family to lick.

First butter a large round cake tin. Next lay out on one table all the ingredients needed for the brown part of the cake: Yolks of 4 eggs, 1 cup of soft light brown sugar free from lumps, $\frac{1}{2}$ cup of molasses, $\frac{1}{2}$ cup of butter well creamed, $\frac{1}{2}$ cup of sour milk, 1 level teaspoon of soda to be added to the sour milk when ready to use it, $1\frac{1}{2}$ cups of flour in which you have sifted 1 teaspoon of cinnamon, $\frac{1}{2}$ teaspoon of mace, 1 teaspoon of grated nutmeg, and a dash of powdered cloves.

On another table lay out these ingredients: 2 cups of pastry flour in which you have sifted 2 teaspoons of baking powder; $1\frac{1}{2}$ cups of granulated sugar; $\frac{1}{2}$ cup of milk; 4 egg whites; 1 teaspoon of lemon extract; some liquid red coloring, and $\frac{1}{2}$ cup of butter, well creamed.

First mix the brown part. Add the brown sugar to the creamed butter and beat until light and fluffy, then add the molasses and the well beaten yolks of the eggs. Add the soda to the sour milk and stir well and add it alternately with the sifted flour and spices.

Now make the white part. Add the sugar to the creamed butter and beat until light, then add the milk and sifted flour alternately, add the flavoring and fold in the well beaten whites. Put about $\frac{1}{3}$ of the white part in a small bowl and add a few drops of the red coloring and stir until evenly colored. Now put a generous layer of the brown batter in the cake tin so as to cover the bottom, then add 1 spoon of the pink and 1 spoon of white, more brown and so on and so forth until all the batter has been used, ending up with a layer of brown over the whole top. Bake in a moderate oven for at least 1 hour or until an inserted straw comes out clean.

By the time this cake is finished you are so tired you don't care if it has any icing or not, and this is really just as well because it is delicious just powdered copiously with confectioners' sugar, eaten while still warm with a large bowl of slightly beaten cream. As for ornaments, all this cake needs is attractive candle holders placed on the cake after it has been covered with the sugar.

BIG SISTER'S SIXTEENTH BIRTHDAY CAKE

Here is where we can be as sentimental as we like, but first we must make the cake. Butter 3 layer cake tins well. Cream one cup of butter and add gradually 2 cups of powdered sugar until light and fluffy. Add the grated rind of 1 orange and 1 teaspoon of orange extract. Sift 4 cups of flour with 6 level teaspoons of baking powder. Separate the yolks from the whites

(Continued on page 90)

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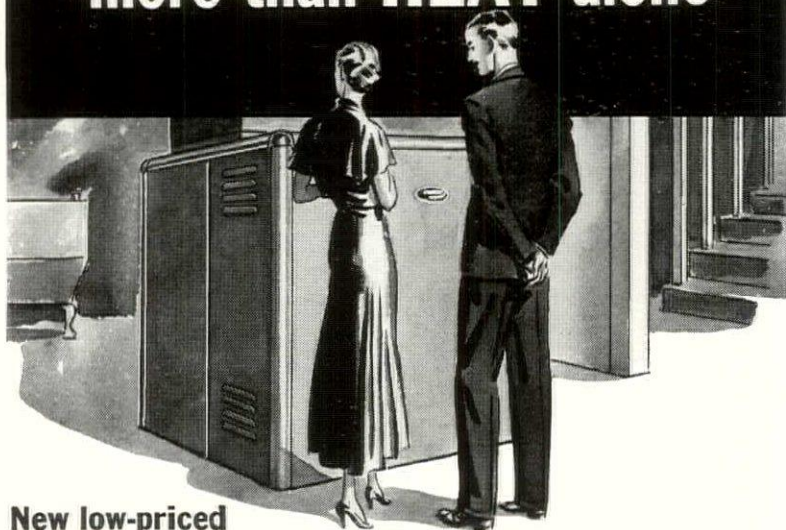


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HAPPY BIRTHDAY!

(CONTINUED FROM PAGE 88)

of 5 eggs. Add a pinch of salt to the whites and beat until stiff. Then beat the yolks until light and creamy. Add yolks to butter and sugar and beat well. Add the sifted flour, alternating with 1 cup of milk. Lastly, fold in the whites and pour into the cake tins. Bake in a medium oven (about 350° F.) for about twenty minutes. Put the layers together with the following filling:

Beat the yolks of 3 eggs until creamy and add 1 cup of sugar (granulated). Grate the rind of 1 orange and add it to the strained juice of 1 orange. Add the juice to the sugar and egg and add 2 tablespoons of butter. Cook in double boiler, stirring constantly until thick. Cool before using.

When the cake is put together frost with the following frosting: Beat the yolks of 4 eggs until very light and

creamy. Moisten $1\frac{3}{4}$ cups of granulated sugar with $\frac{1}{2}$ cup of water and boil until it forms a soft ball in cold water. Pour gradually into the egg yolks, beating constantly with the rotary beater until all the syrup has been added. Add 1 teaspoon of lemon extract and 1 teaspoon of orange extract and continue beating with a silver spoon until it begins to grate slightly. Pour over the cake and spread over sides and top with a silver knife. Put seventeen little yellow candles into seventeen little white candle holders and arrange them in the center of the cake so as to form a one and a six as per drawing, making sixteen, written out in candles. Now ornament the edges and what is left of the sides, with white ornamental frosting and place little wax or sugar Cupids all around the edge.

QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 62)

advice on an effective color scheme to use in this room. The room measures approximately fifteen feet by fifteen feet six inches. There are four windows; two facing south and two southeast. What would you advise for draperies? I suppose a solid color should be used, as there is a great deal of pattern in the paper. Should a room as small as this have a color contrast between the walls and the windows? I have thought of using yellow at the windows, but fear that it will be too bright when one considers that this room gets a great deal of sunlight. What do you think?

Can you tell me what color should be used for a slip-cover for the sofa in this room to combine with whatever you suggest for the drapery color? Also, what might I use for covering a lounge chair, and what other colors might be used for accent on some smaller chairs and accessories? This room is furnished in Eighteenth Century mahogany.

B. B. H., Schenectady, New York.

For the window curtains use a gray-beige colored material. Natural colored monk's cloth would be quite suitable. The sofa can be slip-covered in the same material as the window curtains and have a green trim. A deep green fringe around the bottom would be nice. The green can be a little darker than the enclosed sample but of the same basic color. The lounge chair can be covered in gold color, as in the paper, and trimmed with very pale yellow. The smaller chairs should have a striped material on them—pale yellow and white or yellow and gold. You can use striped materials in this room, but with so much pattern in your wallpaper it is not advisable to have much in the furniture.

COLORS FOR BEDROOMS

I am planning to redecorate my home and will appreciate your suggestions in the color scheme of the bedrooms.

One bedroom and bath is at the front of the house, which faces north. There is a linen closet between them. The other two rooms are in the rear. All rooms are well lighted. I am particular-

ly interested in your suggestions of the wall and ceiling color, blinds and carpet. I intend to use Venetian blinds and carpet the floors.

At present the front bedroom is furnished in Louis XIV. The suite is beige trimmed in turquoise blue, a shade which looks much greener than the average. The drapes and carpet are green, and other accessories are gold. I had thought of refinishing the suite in red and white. Would you prefer the original color? The suite is lovely as it is but it will have to be refinishing, as it is five years old.

The bath is tiled in green and buff and the ceiling and top walls in light green. I should like to change the color scheme as much as possible. Would touches of yellow and black be good?

The bedroom to the rear across the hall from the bath is quite small and I believe I will use it for a powder and dressing room. If I use powder blue walls, what other colors do you think would harmonize?

The third room is quite large, and I will purchase a new suite. I have Normandy bedspreads with orchid and peach embroidery. Would peach walls look well?

D. C. Q., Holyoke, Mass.

I agree with you that the suite of furniture would be attractive finished in red and white. You could then have off-white walls and hang white curtains with red valances and trimming. I should then use touches of apple green in the accessories in this room.

My choice for the bathroom would be yellow and white with small touches of red, but don't use any black. If you have powder blue walls in the small bedroom, you can use almost any color—such as yellow, coral or deep brown. I am enclosing some samples of colors that might be combined with powder blue very nicely.

For the other large room, why not have a color scheme of peach, brown and cocoa with touches of orchid? Peach walls would be charming. Get a cocoa colored rug, and use cocoa in the drapes, all of which would harmonize with your orchid and peach bedspreads.

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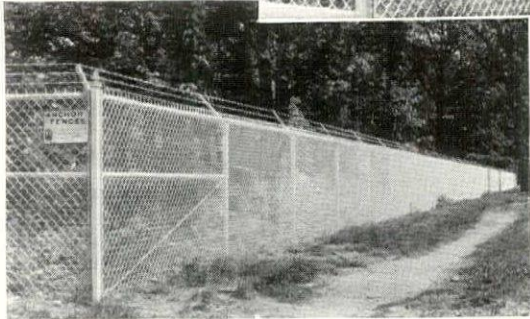
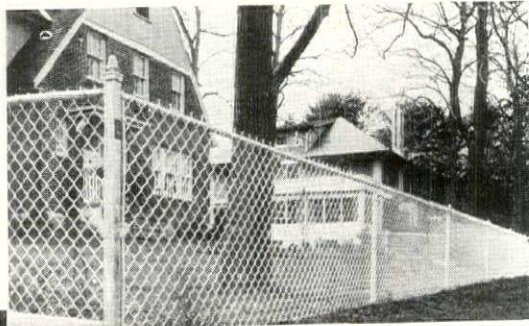
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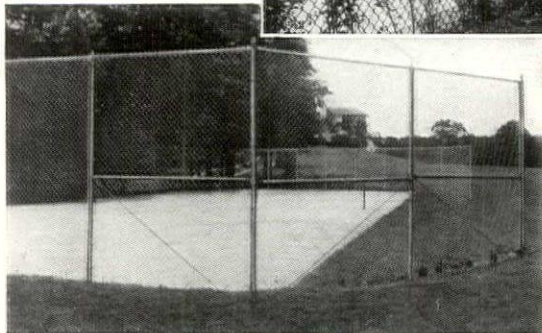
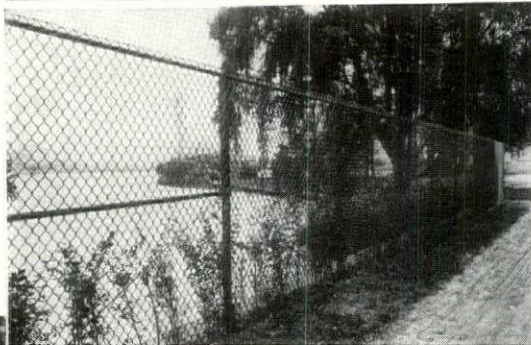
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IDEAS FOR COUNTRY ROOMS

(CONTINUED FROM PAGE 30)

material are tied back with red-violet bows. The bed is covered in white taffeta; modern side chairs with trim in red-violet are upholstered in white satin, and white chenille covers the chaise longue. A mauve rug completes the scheme.

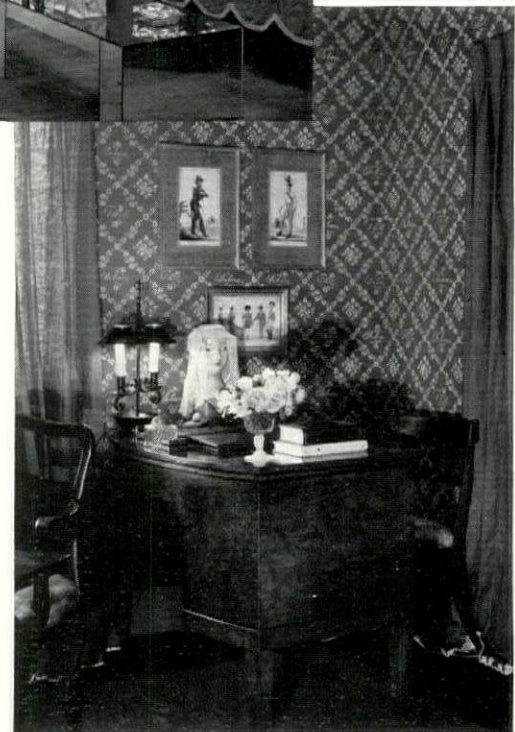
If you hanker after more brilliant effects, you'll find plenty of rich strong color. Red, particularly when combined with white, is increasingly popular. Thedlow is partial to this color having recently done a bedroom with walls painted Chinese red; bed and dressing table were hung in white quilted cottons, furniture was pickled pine. Very gay also was a little morning room with red and white striped wall paper, full curtains of white embroidered batiste and pine furniture. And, to get back to the blues again, this firm recently finished a modern Swedish nursery,

where Bermuda waters on a brilliant day, with streaks of limpid green verging into vivid blue, inspired the color scheme. Walls are green, fabrics bright blue. The washable rugs, which can be rolled up to clear the way for train tracks, are also a deep sea blue. Furniture is a combination of stripped oak and green and blue painted pieces.

And lest you think the bachelor has been forgotten in the matter of dramatic color effects, consider this rather daring combination for a man's living room: walls painted shiny black, sleek curtains of soft white leather and furniture coverings in varying tones of chartreuse color. The hall leading into this room has walls painted a harmonizing chartreuse and ornamented with bamboo trim. Marian Hall was the originator of this smart decorating scheme. MARGARET McELROY



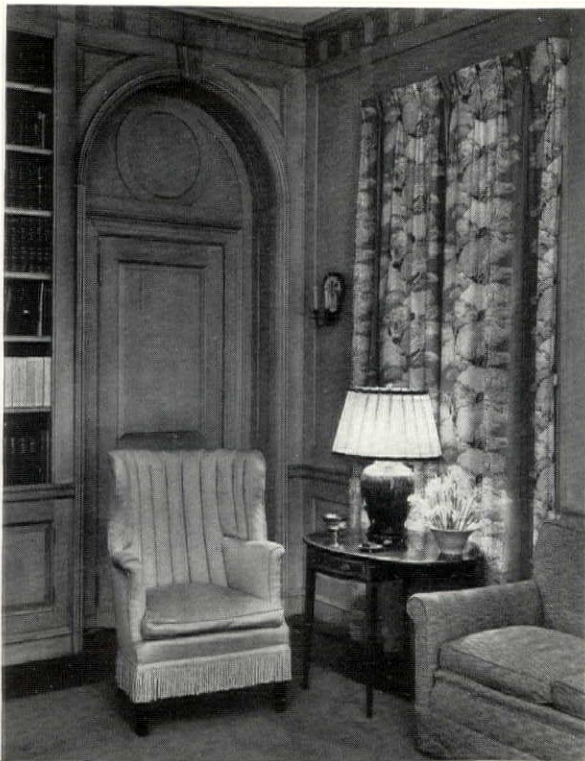
BLUE is the theme of a little country house outside of Cincinnati, the home of Mr. and Mrs. Urban Morgan. Walls in the living room above are majolica blue. A white tufted rug repeats the white of the chenille curtains. Furniture is Italian and French provincial, a large cabinet being painted white and blue. A small sitting room has wall paper in violet-blue and white. Pink, white and brick red plaid covers the chairs. Urban Morgan and Charles Seyffer were the decorators



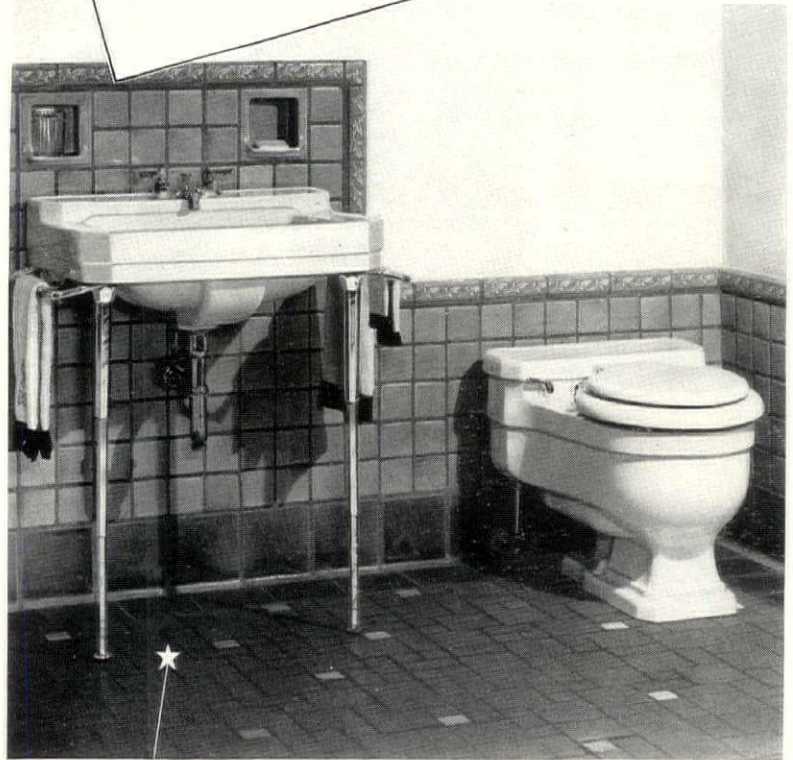


FULL of fresh color ideas is Mrs. Elisha Dyer's Long Island house, decorated by Cordelia Gurnee of Blauvelt Associates. The bedroom has crisp blue and white wallpaper, and red, white and blue field flower chintz. Chaise longue is blue trimmed with white rope

BELOW is the library paneled in golden brown pine. Curtains are red chintz with feather design in beige and brown. Other fabrics are coral-red and beige. Mrs. Dyer's bath room has white and coral wallpaper. Curtains are white cotton basket weave with coral fringe



Anno Domini
*The bathroom
dates your home*



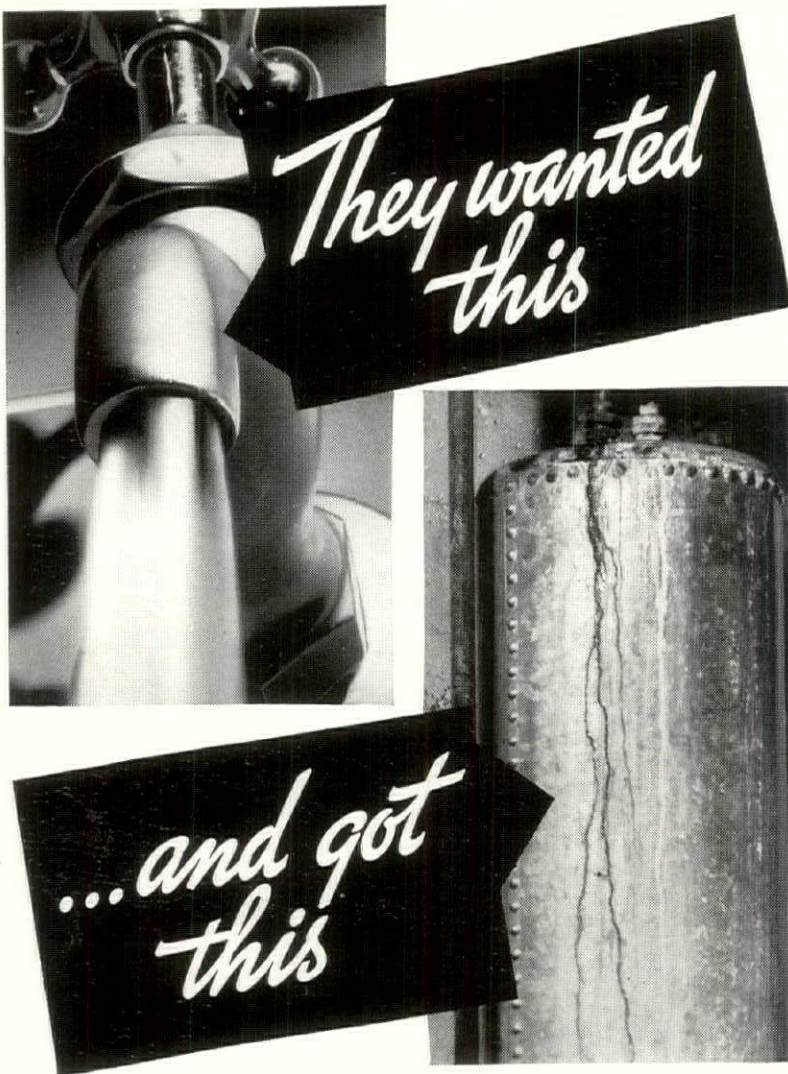
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35617

BULBS

(CONTINUED FROM PAGE 34)

preceding Autumn, and have done their growing the preceding Summer.

The gardener's first aim must be to keep the foliage green and growing lustily as long as possible. If no fertilizer was given before blooming, it is by no means too late now, for they still have several weeks to go. Any good complete fertilizer will answer—four or five pounds to a hundred square feet of bed; or somewhat less if a highly concentrated formula is being used. A combination of raw bone meal (not flour) and wood ashes is good.

If weeds have started, they should be taken out clean; and a thorough loosening of the soil—with a prong-hoe or an "onion" hoe—is very desirable. In the mixed border, if the Daffodil foliage is in the way of other plants, it may be tied up with green raffia, or bent over, but never should it be cut off. For the leaves are essential to the manufacturing of the food which is to be stored in the bulb that predetermines the size and quality of next season's flower. If the bulb is undernourished, or overcrowded, or prematurely checked in its growth, no possible care and feeding and coaxing when it again renews its growth can bring its flower to full perfection the following Spring.

For these same reasons it is vitally important that Daffodils have plenty of moisture after their flowering season. The very name *Narcissus* suggests their close association with this element. In eastern and mid-western gardens we often have a "spell" of hot, dry weather early in the season. The heat cannot be escaped, but keeping the soil moist—by letting the hose run freely when needed in the Daffodil beds or among clumps in the border—will help in enabling foliage to reach normal maturity. Around clumps of choice new varieties, a mulch of light compost (never manure) will be beneficial.

REPLANTING DAFFODILS

How often should Daffodils be replanted? That is an important consideration, but the answer cannot be as definite as the question. It depends first upon what the gardener's purpose is; and then on soil and climate conditions, and upon varieties. If full-sized round bulbs, or "double nosed" bulbs have been planted, and good culture has been given, first quality blooms will be produced for two or possibly three seasons. After that—if the grower wishes the most perfect individual blooms—the bulbs should be taken up and replanted.

Daffodil bulbs multiply by "division". That sounds rather paradoxical; but a full-sized bulb, in the natural process of growth, forms two or more smaller bulbs, and the process is repeated until there results a cluster of so many that all of them are too crowded and starved to flower fully and freely. If left indefinitely, there is likely to be only a grass-like clump of foliage with no flowers at all.

The proper time for taking up or "lifting" the bulbs is when the matured foliage has turned brown and died down, but while it is still fairly firmly attached to the bulbs—usually in late June. At this time the roots, too, have largely disappeared. Careful work,

with a flat tined digging fork, is required to get the bulbs out with no cutting or "spearing".

For the small quantities of the home garden no special equipment is needed to handle the bulbs. I have found ordinary flats, three inches deep, convenient for the purpose. They are left in the sun for a day or two to dry off surplus moisture, and then removed to a shaded airy place—in the writer's case to shelves in a small converted chicken house, under a big oak tree, with side elevation at the floor level, and in the gables, and a door at each end. The object is to have the bulbs dry or "cure" gradually, in as cool a place as possible, but with sufficient ventilation to avoid mold or mildew.

CLEANING AND SEPARATING

When thoroughly dried—after a few weeks' curing—the bulbs are gone over, cleaned up, and where they readily come apart, separated. The small flat sided bulbs (or "slabs" as the growers call them) and the smallest round bulbs may be planted in rows to "grow on" for a season or two, if one wishes to increase stock of certain varieties. Very large bulbs, composed of several smaller ones not yet quite ready to be detached (these are called "mother" bulbs), may be planted with them.

Daffodils may be replanted as soon as cleaned and graded, even in early August, or kept until September. Care should be taken, however, that they do not dry out sufficiently to become light or shriveled. They are really better off in the ground than in home storage quarters—the soil is nature's "bulb shed" until the roots start again.

Tulips, unlike Daffodils, increase not by "division" but by multiplication. The original bulb, after flowering, shrivels up, leaving only an empty husk, and in its place two to four—occasionally more—bulbs of varying size, held together by the roots, are found. The largest of these bulbs will flower the following Spring, but the smallest ones—some of which may be little larger than peas—will require another season, sending up the first year only one enormous leaf.

Under average conditions it is best to take up the garden varieties of Tulips (not the species) every year as they soon either become overcrowded or meet with disaster in the soil. However, under favorable conditions they may continue to flower satisfactorily for several seasons. As with Daffodils, when wanted merely for a show in the borders, they may be left undisturbed so long as they continue to bloom well.

But this is not to say that they are to be left alone. On the contrary, Tulips are hungry feeders, and will "starve out" much more quickly than Daffodils. If the gardener wants to get more than a single season's good bloom he must take pains to keep them free of weeds, cultivated reasonably, and well fed until the foliage matures. The Single Earlys may be dug as soon as the top leaf is thoroughly "ripened", as the bulbs have then finished growing and donned their characteristic protective brown tunics. (The coats should be turning, not still wholly white, before lifting.) The later types

(Continued on page 95)

BULBS

(CONTINUED FROM PAGE 94)

should be taken up after the leaves lie down, but while the withered stalk still adheres firmly to the bulbs.

Semi-darkness and good ventilation—which, preferably, can be cut off when it is damp outside—are needed for the gradual drying or “curing” of the bulbs. In two to four weeks—usually not more than three—they are ready to be cleaned and graded. After this care must be taken to prevent their drying enough to shrivel. In small quarters they may be placed in flats, and covered with dry sand, peatmoss or buckwheat hulls.

Disease, sometimes a problem with the commercial grower, is not likely to be encountered in the home garden. But as a measure of prevention all fading flowers of either Daffodils or Tulips should be snapped off and removed. This is especially important with Tulips, the fallen petals of which, in damp warm weather, are likely to become sources of infection of the “fire” disease, which appears as watery “pimples” or pustules on the flowers, and as a “firing” or browning of the foliage. Where you wish to increase Tulip or Daffodil, no foliage should be cut.

While there is not space here to go into details concerning the handling of other spring bulbs—such as Hyacinths, Crocuses, Grape Hyacinths, Scillas, Chionodoxas, etc.—they should be accorded the same after-flowering culture. Where foliage is in the way or unsightly, it may be tied up or concealed by other plants, but should be allowed to mature. And as the clumps become crowded and the quality or number of the blooms decreases, replanting will be indicated. With many of the smaller bulbs, no drying and recleaning is necessary, unless it be a matter of convenience in remaking or rearranging beds or borders. They may be merely separated and replanted at once, so spacing them in groups or colonies that they can increase for several years before again becoming overcrowded.

The beautiful bulbous Irises—Dutch, Spanish and English—do not mature until much later than most of the others—late July or even August. In small numbers they may be cured with the tops left on until they completely dry, and the newly formed, satiny skinned bulbs, pointed at the base, ripen up.

THE CARE AND FEEDING OF TREES

(CONTINUED FROM PAGE 46)

May as the tiny midges or flies escape from the infested leaves.

There is another group of pests known as sucking insects, which exist upon sap extracted from the underlying plant cells. They are not affected by poisons such as arsenate of lead. Most scale insects, such as the oyster shell scale, the scurfy scale, the San Jose scale, the golden Oak scale, the cottony Maple scale and the Tulip tree scale, may be controlled with a dormant spray, oil or lime-sulfur, applied before the new foliage has started to any extent. Oil is usually preferred, though it cannot be recommended for a number of the more susceptible trees, such as Butternut, Black Walnut, Japanese and Sugar Maples. There are many species of plant lice, some of which are seriously injurious, such as the Pine bark aphid and the Spruce gall aphids on Norway and Colorado blue Spruce. These can be controlled by a dormant, or near dormant, oil spray. The spraying of evergreens with oil should be done with caution or injury may result. There are also the leaf-feeding aphids or plant lice, such as the species sometimes abundant upon the foliage of Norway Maples, Elms, Lindens, Tulip trees and Willows. These leaf frequenters can be controlled with a contact spray, such as a nicotine-soap combination or a pyrethrum extract. Timeliness is an essential in all such treatments and in the use of contact insecticides for sucking insects it is necessary actually to hit the insects and to select a spray which will kill the pest without damage to the plant. Do not use a soap spray on leaves coated with arsenate of lead, or soap in a spray containing this.

The last few years has seen a practical recognition of the value of systematic pruning and disposal of borer- or disease-affected wood, now somewhat well known as tree sanitation.

This has been hastened by the discovery of Dutch Elm disease in the United States and an appreciation of its connection with sickly and dying Elm wood. The presence of this disease is indicated by wilting and yellowing of the leaves in early Summer on small branches or even good-sized limbs, and brownish streaks in the new wood just under the bark. This disease weakens trees or parts of trees and produces conditions favorable to the beetles, and the beetle breeding in the fungus-affected wood carries the disease to other trees, the combination making a vicious circle. Government and state agencies are concentrating on removing and destroying diseased or sickly Elms as the most practical method of dealing with the situation, and are recommending tree sanitation for Elms in areas where the disease has been found. The result has been a material check in the spread of this deadly menace, and there is at least a prospect of controlling the trouble. Tree sanitation is thoroughly sound and may well be extended to Oaks and other trees.

A relation exists between immediate and subsequent developments which is rarely taken into account. A recognition of this is most important. Repeated attacks by leaf-eating or sucking insects, malnutrition, recurrent droughts and extremely low Winter temperatures, all weaken or lower the resistance of a tree and produce conditions favorable to invasion by certain cambium borers, such as the Hickory bark beetle, the bronze Birch borer, the two-lined Chestnut borer and the spotted Hemlock borer. The early work of the cambium borers, is indicated by weak or dying tree tops. A tree badly infested by any of these borers has passed the remedial stage. The essential is to recognize that unfavorable conditions are preventable or may be offset in large

(Continued on page 96)

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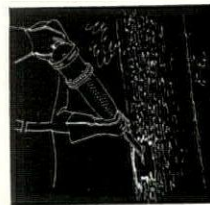
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THE CARE AND FEEDING OF TREES

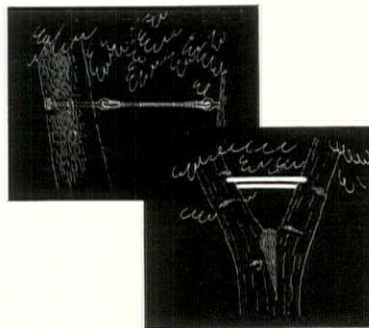
(CONTINUED FROM PAGE 95)

measure by controlling the insects and diseases and feeding to maintain tree vigor. There are borers which can not be controlled in this way. This is true of the Sugar Maple borer, the leopard moth and a number of round-headed borers which attack living wood. Some of these can be killed by judicious cutting or probing in galleries showing fresh work. Those which push out chips or sawdust at frequent intervals, such as the leopard moth, may be killed by a toxic paste inserted at the opening of the burrow. The borer is smeared with the paste and killed.



THE HEALTHY TREE

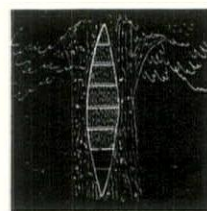
A HEALTHY tree, like most other plants, is less likely to be seriously affected by troubles of one nature or another, and yet vigor of itself is no guarantee of immunity from insects or diseases. Abundant green foliage, a reasonable amount of growth, well-developed buds and normal, firm bark are favorable signs. Usually a little comparison will establish the normal and the observer may be surprised at the number of sub-standard trees. The seeing eye and the ability to recognize early signs of trouble are highly desirable assets in tree conservation. New troubles are constantly developing. Successful tree care depends in large measure on unremitting study and investigation and the cooperation of practical men and specialists in solving the problem. The recent schools on tree care conducted in two states were started in response to a need recognized by the experts.



BRACING

The structurally weak tree should not be overlooked. This is one with long, heavy branches or with branches so poorly united at the point of division that a wind or an ice storm is likely to tear the tree apart. It is comparatively easy to avoid such troubles by the use of cables or screw rods. In many cases parallel screw rods at the base of the two large branches is all that is necessary, though frequently a cable some distance above the point of division is advisable.

Lightning protection is needed in areas where electric storms and shattered trees are somewhat common. A well-installed cable extending from near the top of a tree down to permanently moist soil is a safety device which is highly recommended. We have yet to see a case of injury to a tree with a properly installed cable.



CAVITIES

Wood unprotected by bark or wound dressing is the first stage in the development of cavities. The latter results whether the fungus enters at a point where a limb was cut or where the bark has been killed by one cause or another. Not infrequently, neglected wounds develop into large cavities which seriously weaken the tree. Cavities should be filled with a material which does not injure the living wood, excludes moisture, is about as flexible as the wood itself and over which the developing callus will grow and usually cover the filling. This treatment is advised only for the more valuable shade and ornamental trees and is distinctly the work of the expert.

SELECTED VARIETIES

Many troubles can be evaded by selecting varieties adapted to the conditions. Confirm selections by observations on trees in the vicinity. Soft Maples, pin Oaks and Hemlocks do well in wet locations. They are not adapted to dry places. Norway Spruces are gross feeders. The early appearance of weakness, such as scanty or pale leaves, sickly or dying branches, invasion by borers or the development of other troubles may be due to poor growing conditions. A marked drainage change, or sudden exposure to sun or drying winds by cutting nearby trees is frequently the first stage of a decline. The requirements of lawn trees are somewhat different from those of street trees, though the same species may serve admirably in both localities under some conditions. The extremely low temperatures of the Winter of 1933-34 brought to the attention of many the results of planting trees which are not entirely hardy. Thousands of Himalayan Pines were killed by the extreme cold of that Winter. The use of such trees means taking a chance and though growth and development may be most satisfactory over a term of years, sooner or later the day of reckoning comes.

Shade trees are exposed to greater and more hazards than was the case fifty years ago. Sewers, gas mains, power and communication lines, impervious road beds, sidewalks and some fifty seriously injurious insects and about as many plant diseases have been introduced or become destructive within this period. These additional hazards to tree life in residential areas compel greater care and more adequate protection. This means yearly examinations to detect and permit remedying troubles in their incipency. It is a thoroughly sound policy.



IRIS ENSATA

LITTLE IRISES

(CONTINUED FROM PAGE 50)

of the Quarantine has gone far towards changing the name to Rich Man's Pleasure. They flower early in June.

Earliest to bloom among the Tiny Tims is the little *pumila* known as *I. atrovioleacea*, in two tones of violet, its stem not more than four and a half inches high. It flowers with *Arabis* and *Aubrietia* and with them conspires to make lovely spreads of color. Among *pumilas* under six inches high, many of them very fragrant, are *alba*, *Alpin*, *coerulea*, *Socrates*, *Reichenbachiana*, *Sonny*, *Huron Imp* and *Baby Mine*. Among slightly taller kinds are Mrs. McKinney's sombre child, *Black Midget*, her yellow *Glee*, *Bride*, *Orange Queen*, *Judy*, *Maia*, *Blue Waif*, *Silver Elf*, and innumerable others. It would be well to see a collection in bloom and do your own choosing. They all flower in April and may be combined to lovely ends with the various forms of *Phlox subulata*, *Alyssum saxatile citrinum*, *Primroses*, *Muscari* and other lights of the early season.

Blossoming late in April are two exceptionally fine rock garden species that, though hardy, require hot conditions and a sandy soil on top with something more nourishing underneath for the feeding roots to find their way into. These are *I. arenaria* and *I. Bloudowii*, sometimes called *I. flavissima* and *I. f. Bloudowii*. They grow under six inches tall and bear large flowers of a clear yellow color, *Bloudowii* having dark markings on the buds and flowering a little later than *I. arenaria*. Near these should be found neat clumps of another beguiling small species, *I. ruthenica*, a Russian—but not, I hasten to say, a temperamental one. It forms a nice tuft out of which arise the flowers on short stems—shorter than the foliage—the violet falls out-spread and marked with white, the standards short and verging towards a reddish tone. It is a perfect rock garden Iris, easy, floriferous, dwarf.

In the lower, damper regions of the rock garden the slender rhizomes of our native *I. cristata* creep widely and the flowers, prolifically borne, weave a soft-colored fabric that is wholly enchanting. I have had it in all tones of blue from pale to deep and these with me are more vigorous than the rarer pure white variety, but I know a garden

scarcely a stone's throw from mine where the reverse is true. Also in the damp section may be grown *I. lacustris*, found on the shores of certain of the Great Lakes. It is much like *cristata* but smaller, less compact, darker in hue and with me less responsive, but it is very well worth fussing over until its needs are satisfied.

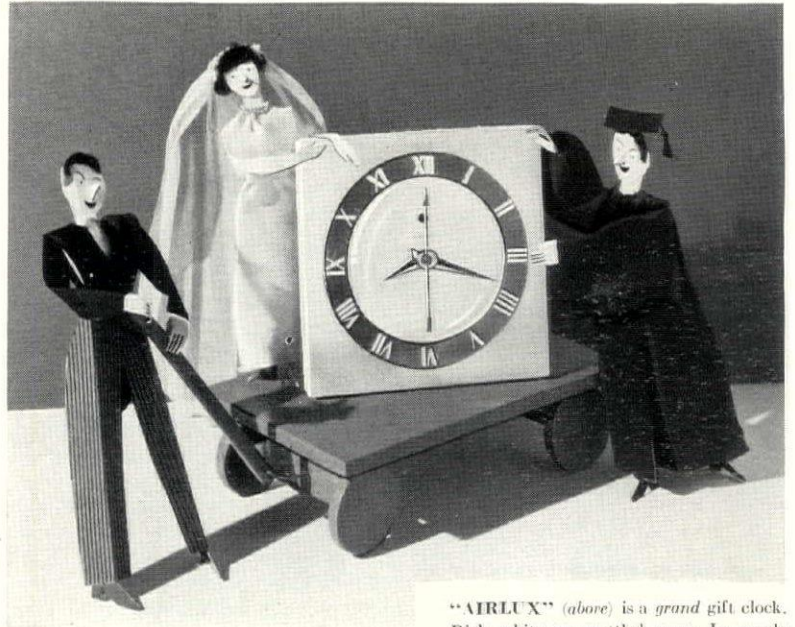
And while we are discussing natives we may as well mention *I. verna*, with whom I am not on very good terms. It has so far displayed a rather conspicuous lack of enthusiasm for the conditions in my garden, though I have been most conscientious—acid soil and all that—while Herbert Durand, very near me, handles it with one hand, so to speak, and annually has a show that turns me quite apple green with that most unlovely of emotions. I have seen it spreading in vast matted patches over the sand hills in North Carolina in soil you would think discouraging to any form of life, but which has, I understand, acidity in a high degree, which seems to be the sum of this small beauty's desire. *Verna* is a very beautiful and vivid Iris, the hue a lively deep lavender and on each fall is a line of gold. The fragrance is delicious. Another lovely small Iris, much more easily managed, is a form of *I. setosa* that I grew many years ago from seed, called *Labrador*. The flowers are a lovely soft light blue intricately veined with deeper color on the falls. *I. Hookerii* is a good deal like it but darker in color and a little taller, and it lacks altogether the dainty personality of my *Labrador* species.

Iris gracilipes, that belongs to the same general group as the *cristatas*, the *Evansia* Irises, is a small Japanese that should be in every garden. Its height is about ten inches, its foliage frail, abundant and grasslike, its slender stems branched and carrying fairy-like flowers of a soft lavender hue, "marked by inlays of ivory and a deeper lilac, with a much fimbriated tiny linear crest on each lower petal." There is also a rarer white form. This Iris takes some growing and an understanding of its needs. First it has a rooted dislike of lime, then it wants partial shade, and not to be subjected to the freeze-and-thaw tactics of our winters. A slightly moist

(Continued on page 98)

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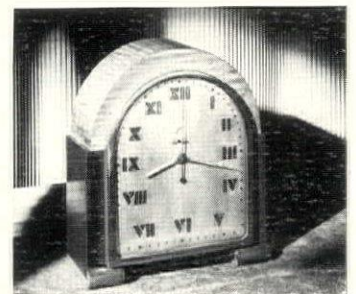
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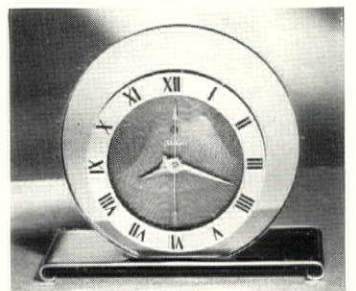
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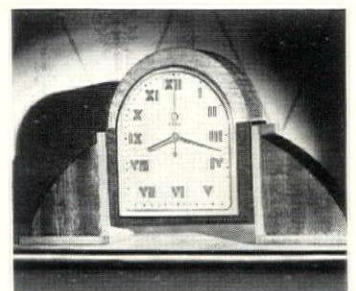
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LITTLE IRISES

(CONTINUED FROM PAGE 97)



Keep your body BEAUTIFUL

• No need to let hard water rob your body of its natural loveliness . . . turn your skin dry and harsh . . . clog your pores . . . make your hair stiff and stringy. Beauty's worst enemy is the scummy curd that forms from the action of hard water on soap. No amount of rinsing can take it off. It clings to your body just as it clings to the tub, to dishes and glassware, to clothes and linens.

And beauty's best friend is pure, soft water. Water that leaves your skin clean and fresh . . . your hair soft and fluffy. Soft water is more than an aid to beauty. Its quick, abundant lather makes every household task lighter. Saves scrubbing. Lengthens the life of your clothes and linens.

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Magic of Wonder-Soft Water."

Name.....

Address.....

City..... State.....

but well-drained situation is indicated, partial shade, a soil in which is much vegetable matter, and covering in winter to protect it from the frost's heaving action. It flowers soon after *crinata* and, as Mrs. McKinney says, no trouble is too much to make it comfortable.

Once I thought the same about *Iris minuta* and much trouble I took. It was some time before I came to the conclusion that it is not worth so much fuss—that indeed it does very well without it. Nor is it worth the fat price charged for it, save that it is scarce. It also is a Japanese and likes the same general treatment as does *gracilipes*—partial shade, vegetable soil, etc. It makes a tuft of fine grassy leaves about five inches high amidst which appear very small stingy yellow blossoms of the most fleeting character. Some seasons it does not flower but again I find indications that it has accomplished its small stint so hurriedly and inconspicuously that even my watchful eye failed to catch it. It makes practically no show in the garden but collectors will, of course, want it. Though it is said to be difficult I think this is a case where rarity has got mixed up with difficulty. I have moved it at any season that was convenient to me, and have ruthlessly sliced off bits to give away—and it still lives.

No garden south of Washington should be without *I. stylosa*, lovely, blue or white, and deliciously scented. A warm place against a sheltering rock or wall is the best for it, a snug situation, in soil that is light and full of lime. Flowering as it does almost in the teeth of winter it is a delight. It has bloomed for me once or twice in a coldframe, or in a pot indoors. But where it is mild enough for outdoor life it should certainly be grown. Its proper name is *I. unguicularis*, but one can scarcely be blamed for using the more pronounceable "*stylosa*".

Among taller growing Irises that are suitable for outskirts planting or for large rock gardens there are many. This does not include the big hybrid Bearded varieties. These are distinctly out of place in a rock garden. There is the lovely and lightly made *I. prismatica*, a native, with flowers like blue butterflies, that loves a dampish position and looks well near the garden, or rock garden pool. And in the same sort of situation, or in low places where the soil is not bone dry, thrive these others that belong to the same group. *I. bulleyana* is a fairly recent introduction from Western China, with wide lavender and cream flowers carried on stems some eighteen inches tall, just above the narrow foliage. *I. chrysographes*, introduced from the same general locality by E. H. Wilson, has flowers varying from reddish purple to plum, with markings of gold.

A handsome species but with me a shy blossomer. A hybrid between this and *I. Forresti*, somewhat less handsome but freer with its blooms, is *I. chrysofor*. Its flowers are usually blue and yellow. *I. Forresti* is lovely, with soft yellow flowers veined with brown, and *I. Wilsoni*, while a little taller and altogether less attractive, is still worth growing. It also has yellow flowers. These have the general effect of Siberian Irises, though *Forresti* is dwarfer. Some

of Mrs. Cleveland's lovely *Sibericas* in pale to deep blue may also be massed in outlying districts of the rock garden.

One of the most distinctive and lovely of Irises is *I. tectorum*. I am not sure but that the white form, *tectorum album*, is the most beautiful of the whole race. It is not too large in scale for a spacious rock garden, and asks a sunny situation in well-drained soil, and to be taken up every third year, pulled apart and reset in fresh soil. It belongs to the same group as our little *crinata* and has the distinguishing crest on the falls. *I. ensata* may also be used in a rock garden where a little height is desirable. It is a Japanese, with profuse, narrow, tough foliage and a cloud of delicate blue and white blossoms borne scarcely above it. Plant it where it will not have to be moved and can widen out into a fine clump, for having to move it is a task for a Titan—its roots take an almost unbreakable grip upon the soil.



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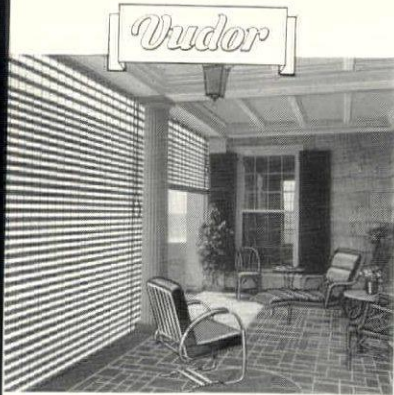
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DAYLILIES

(CONTINUED FROM PAGE 61)

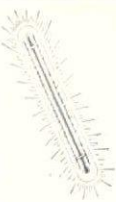
with a decided pinkish zone in the throat of the open cup-shaped flower, and well worthy of a place in any garden. The only double ones are *Kwanso florepleno* and the variegated leaf form of the same fulvous coloring, although I have seen one which came direct from the Orient that seems to have a much softer pinkish cast. Multiflora is an interesting species on account of its late flowering, often extending well into September; its chief value is to hybridizers, rather than as a specimen plant in a garden. *Fulva rosea* is the loveliest of the species, a real rosy pink of pleasing form, and without doubt in the parentage of such

delightful new hybrids as Charmaine and its sisters.

Too much cannot be said in praise of the modern Hemerocallis, for they are free from insect pests and disease, do well in almost any situation, are perfectly hardy in cold northern countries, and grow most luxuriantly in warmer climates where the hot dry summers often prove disastrous to many perennials. For the past two years, I have checked the flowering dates of the following list of Hemerocallis as they have bloomed in my New England garden and I hope it will prove of interest to the readers of House and Garden.

NAME	DATE OF FIRST BLOOM	DATE OF LAST BLOOM
Ajax	June 12th	Evergreen
Amaryllis	July 1st	"
Anna Betscher	July 18th	Deciduous
Apricot	May 15th	"
Aureole	May 30th	"
Aureole Stout	June 10th	Evergreen
Aurantiaca	July 1st	"
Aurantiaca Major	June 28th	"
Bardeley	July 9th	Deciduous
Baroni	July 10th	"
Bay State	July 1st	Semi-Evergr.
Beacon	June 30th	Slightly Ever.
Burbank	June 15th	Deciduous
Byng of Vimy	July 18th	"
Calypso	June 28th	"
Carona	June 5th	Evergreen
Chrysolora	July 3rd	Semi-Evergr.
Cinnabar	July 1st	Slightly Ever.
Cissy Guiseppi	July 12th	Deciduous
Citrina	July 15th	"

(Continued on page 100)



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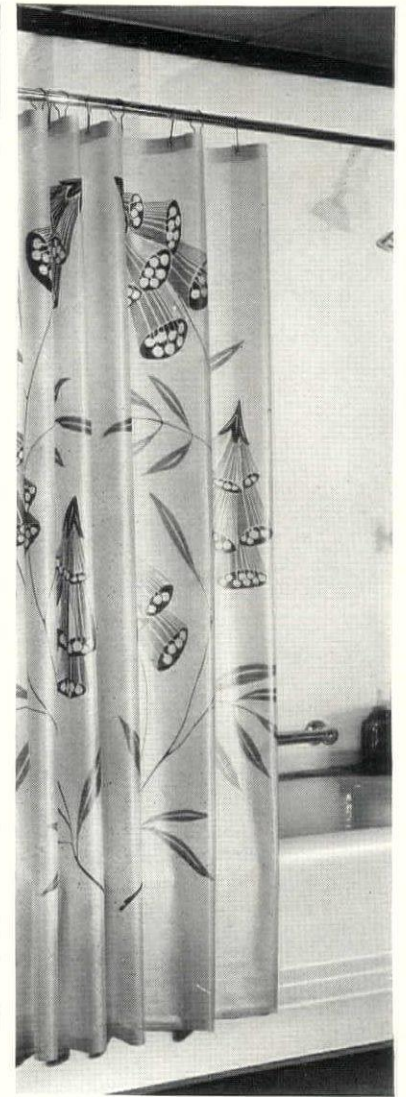
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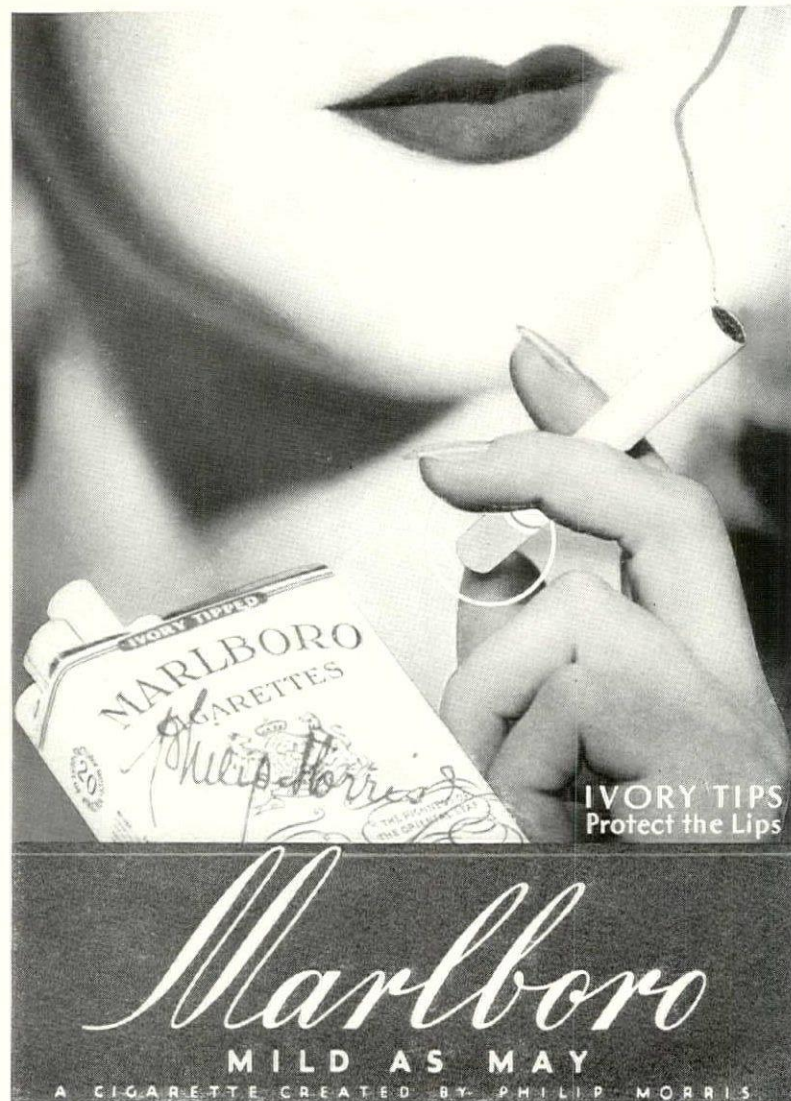
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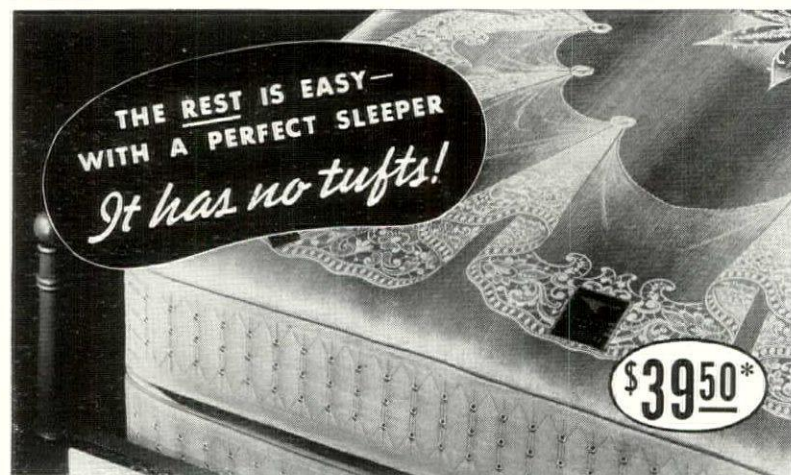




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DAYLILIES

(CONTINUED FROM PAGE 99)

NAME	DATE OF FIRST BLOOM		DATE OF LAST BLOOM
Cressida	July 14th	Semi-Evergr.	August 5th
Crown of Gold	June 10th	Deciduous	July 6th
Dawn	July 10th	"	August 21st
D. D. Wyman	June 28th	Deciduous	August 8th
Dr. Regel	May 15th	"	May 30th
Dover	May 30th	"	June 25th
Dumortieri	May 20th	"	June 15th
E. A. Bowles	June 25th	Evergreen	July 30th
Earliana	May 30th	Deciduous	June 20th
Emily Hume	July 15th	Evergreen	August 15th
Estmere	May 20th	Deciduous	June 15th
Flamid	June 1st	"	June 30th
Flava	June 1st	"	June 23rd
Flavina	May 29th	"	June 20th
Florham	July 10th	Evergreen	August 5th
Fulva	July 1st	Deciduous	July 28th
Fulva-Rosea	July 20th	"	August 20th
Fulva-maculata	July 14th	"	Sept. 1st
Gaiety	June 28th	"	July 23rd
Gay Day	July 20th	"	August 26th
Geo. Yeld	July 10th	"	August 11th
Giantess	July 1st	"	August 10th
Gladys Perry	July 30th	"	August 25th
Globe d'or			
Gloriana	June 25th	"	July 26th
Gold Dust	June 5th	"	June 25th
Golconda	July 10th	"	August 3rd
Golden Dream	July 18th	Deciduous	August 8th
Goldeni	July 1st	"	August 10th
Golden West	July 5th	Evergreen	Sept. 15th
Gold Imperial	July 1st	Deciduous	August 29th
Gracilis	May 15th	Deciduous	June 20th
Graminen	May 25th	"	June 20th
Gold Standard	June 28th	"	August 15th
Gypsy	July 16th	"	August 20th
Hyperion	July 1st	"	August 3rd
Hippeastrum	June 14th	"	July 30th



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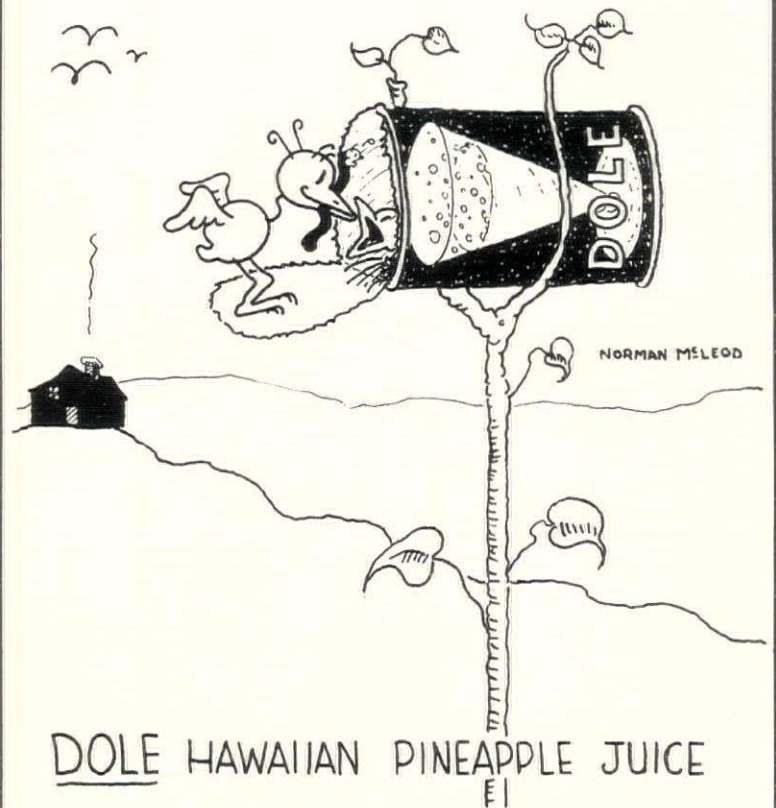
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DAYLILIES

NAME	DATE OF FIRST BLOOM		DATE OF LAST BLOOM
Harvest Moon	June 30th	Semi-Evergr.	July 30th
Imperator	July 6th	Deciduous	August 28th
Iris Perry	July 1st	Evergreen	Sept. 20th
J. A. Crawford	June 25th	Semi-Evergr.	August 8th
J. R. Mann	June 27th	Evergreen	August 9th
J. S. Gaynor	July 20th	Deciduous	August 20th
June Boisser	July 28th	Semi-Evergr.	August 25th
Kwanso	July 15th	Deciduous	August 15th
Kwanso florepleno	July 25th	"	August 30th
Lady F. Heskeith	June 30th	Evergreen	August 10th
Lemona	July 8th	Semi-Evergr.	August 9th
Lemon King	July 1st	Deciduous	July 25th
Lemonetta			
Lemon Queen	July 13th	"	August 9th
Luteola major			
Luteola Pallens			
Lovetts Lemon	July 4th	Deciduous	August 10th
Lovetts Orange	July 12th	"	August 20th
Marcus	July 20th	"	August 25th
Mandarin	July 20th	"	August 14th
Marigold	June 15th	"	July 8th
Margaret Perry	July 8th	Deciduous	Sept. 15th
Mary Stoker	July 1st	"	August 1st
May Sadler	June 23rd	"	July 30th
Middendorffi	May 15th	"	June 5th
Middendorffi Major		"	
Mikado	June 28th	Semi-Evergr.	July 21st
Minor	June 7th	Deciduous	June 20th
Miranda	July 20th	"	August 25th
Moonstone	June 28th	"	August 10th
Modesty	June 20th	Evergreen	July 30th
Mrs. A. H. Austin	July 2nd	Semi-Evergr.	August 6th
Mrs. J. R. Mann	June 20th	Evergreen	July 25th
Mrs. Perry	July 1st	"	August 12th
Mrs. W. H. Wyman	July 18th	Deciduous	August 26th
Mullerii	June 28th	"	August 6th
Multiflora	August 1st	"	Sept. 1st
Nana		"	
Nocerensis	July 2nd	Semi-Evergr.	August 2nd

(Continued on page 102)

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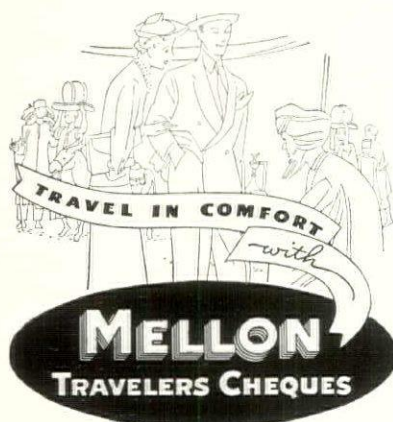
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DAYLILIES

(CONTINUED FROM PAGE 101)

NAME	DATE OF FIRST BLOOM		DATE OF LAST BLOOM
Ochroleuca	July 4th	Deciduous	August 2nd
Olif		"	"
Ophir	July 20th	Semi-Evergr.	August 6th
Orange King		"	"
Orangeman	June 1st	Deciduous	June 28th
Plicata	July 1st	"	August 1st
Queen of May	May 25th	Semi-Evergr.	June 30th
Queen Mary	June 15th	Evergreen	July 30th
Radiant	July 5th	Deciduous	August 6th
Reginald Perry	July 25th	"	August 25th
Rose Queen	July 1st	"	Sept. 9th
Royal	June 20th	Evergreen	July 20th
Rutilans	June 1st	Deciduous	June 23rd
Salem Lily	June 5th	"	June 30th
Semperflorens	June 20th	Evergreen	July 30th
Sieboldi	May 25th	Deciduous	June 15th
Shekinah	July 1st	Slightly Ever.	August 1st
Shirley	July 10th	Deciduous	August 2nd
Sirius	July 7th	"	August 20th
Sir Michael Foster	June 20th	Evergreen	July 15th
Sir William	July 7th	Deciduous	August 24th
Sovereign	May 29th	"	June 21st
Soudan	July 6th	Semi-Evergr.	August 1st
Sprengerei	July 7th	Deciduous	Sept. 5th
Star of Gold	July 10th	Evergreen	August 15th
Summer Eve	July 5th	Deciduous	August 6th
Sunkist	July 7th	"	August 25th
Sunny West	July 28th	Semi-Evergr.	Sept. 11th
Sunset	July 8th	Deciduous	August 21st
Tangerine	May 15th	"	June 8th
The Gem	July 3rd	Evergreen	August 3rd
Thelma Perry	July 20th	Deciduous	August 20th
Thunbergi	July 3rd	"	August 15th
Vesta	July 10th	Semi-Evergr.	August 10th
Visc. Byng	July 1st	Deciduous	August 24th
Wau-Bun	June 30th	Semi-Evergr.	July 30th
Winnie Nightingale	July 30th	Deciduous	August 28th
Winsome	June 13th	"	July 19th

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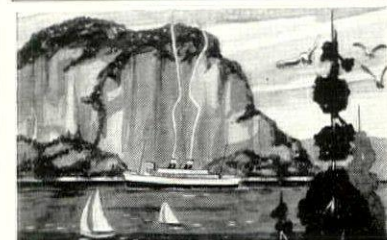
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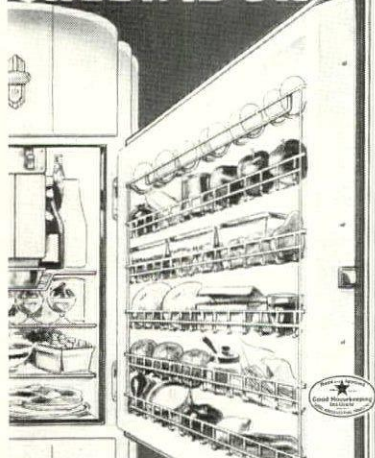
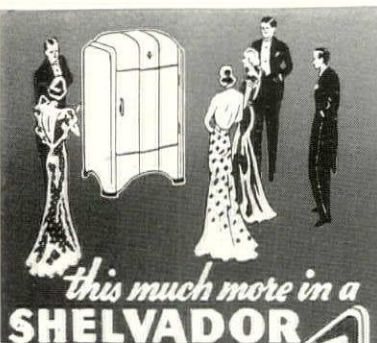


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from the lake side

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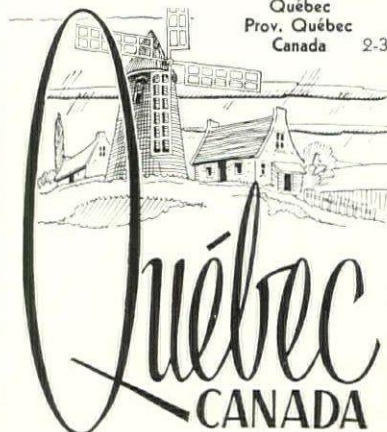
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TERMITES AND THE HOME OWNER

By H. Frederick Dean

A FEW years ago a relatively small number of people outside of southern localities would have been familiar with the word "termite". Today a much greater number of home owners are conversant with the name and ways of the termite. Yet many still do not know the termite at all, or are vaguely impressed with what they call the "flying ant".

The termite is not an ant. It is a distant cousin to the cockroach. It resembles an ordinary small grub with legs. But when we attempt to describe it we find a hazard in parallels because the termite has several forms instead of one. The family, or colony, is made up of workers, soldiers, reproductives, a queen and king. Each of these has a different form and appearance.

The worker or "wood-eating" termite is small, about one eighth of an inch long, or less. It is white, gray or yellowish in color, and has short legs. The soldier is somewhat larger, of similar coloring though often more white. It has longer legs and strong nippers. The reproductives are small, more slender of body and dark, sometimes almost black in color. They more nearly resemble an ant. Once or twice a year these reproductives acquire rather long, transparent wings and fly around in swarms. This is why they are confused with flying ants. The queen is considerably larger and light in color. But she is seldom seen as her nest is generally far underground.

Termites have given trouble to users of wood for many years in California,

Florida and other areas of warm climate. These localities have been familiar with two distinct types, the subterranean termite and the dry wood termite. The first of these works from the ground and requires moisture. The latter is able to leave the ground and enter dry wood in the upper structure, without ground contact.

The more northern areas of the country apparently only have the subterranean termite to deal with. The question then arises, where are these termites found? Also, where did they come from, and how long have they infested these areas?

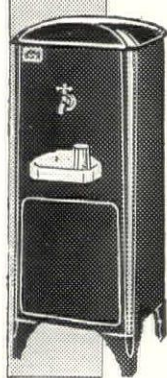
There has been no satisfactory answer to these questions. It has always been known that a few termites could be found in the ground in damp woods, around old tree stumps, under fallen timber. They have been found around a damp corner of an old house.

It seems to be a matter of recent years to have experienced serious damage to buildings in the northerly areas. But the last few years have found termites working from the west coast to the east coast and from Texas to the Canadian border. Attention has been particularly focused on the eastern seaboard up through New York, Connecticut and Massachusetts. Here more and more buildings are being discovered attacked by termites with varying amounts of damage.

These subterranean termites come from their colony home in the ground, make their way to wood and enter the

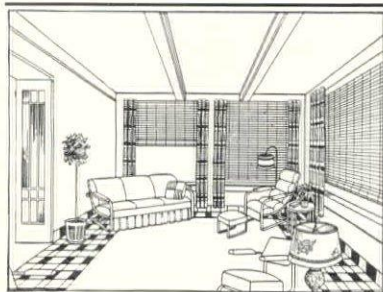
(Continued on page 104)

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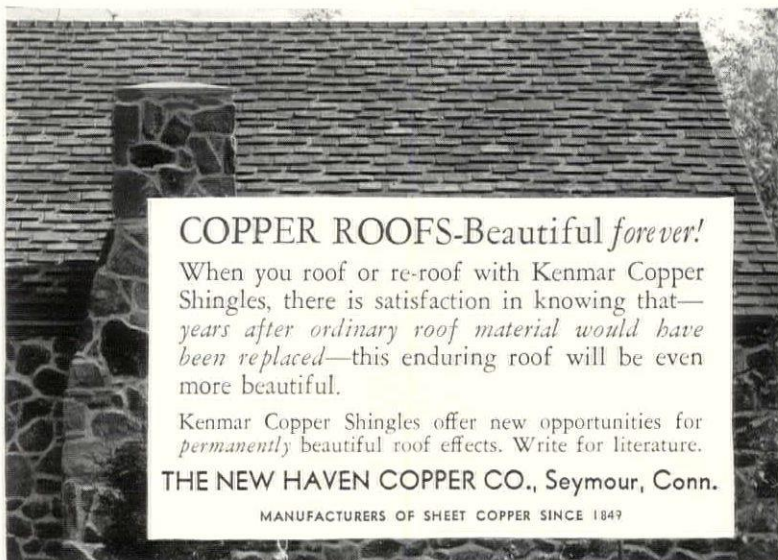
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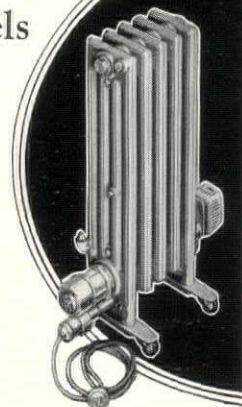
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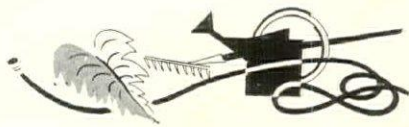
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TERMITES AND THE HOME OWNER

(CONTINUED FROM PAGE 103)

wood on the end of the grain, eating their way along the grain. That is, they will almost always enter the sawed off end of a board or beam and eat towards the other end, preferring the sap wood and travelling in parallel channels down the grain. Almost always they will leave the outside wall of the piece of wood untouched. For this reason boards, posts and beams are often rendered hollow shells, to all appearance from the outside sound, strong units but in reality destroyed and having no structural strength.

Supporting columns in the basement, sill beams, floor joists, floor boards, the foot of uprights, weather boards and the under construction of steps and porches are the usual points of attack by the subterranean termite. Wherever easy access and a damp condition combine to make favorable entry one may expect to find termites.

Not that they will always be there. But damp basements, particularly with dirt floors or with loosely laid rubble foundations, unexcavated areas or points where wood is built down close to the ground invite the termite.

FAVORABLE CONDITIONS

The termite likes darkness and moisture. It will therefore, if it can, follow a crack in the foundation, on its way to the desired wood. If no crack is available the termites will sometimes construct "tunnels" on the outside or the inside wall of the foundation. These tunnels look something like the stems of a squash vine except that one side is flattened against the wall, and they are gray in color, rough and sandy in texture as though they had been made from coarse, sandy cement. Sometimes they branch up a wall in fan shapes. Where these tunnels occur the termites travel inside of them on their repeating trips between the ground and the wood.

While it is generally conceded that the depredations of termites do not warrant alarm over the condition, still, enough damage has been done, sufficient replacement cost has been involved and a large enough number of buildings have been condemned to make it worth the home owner's while to take count of the situation and to become familiar with termites and the methods of treatment and prevention.

The first thing in the consideration of methods is to realize that many attempted methods of control are of no avail and are simply a waste of time, effort and considerable money.

Some home owners have tried spraying and painting with kerosene or a crude petroleum oil. Others have tried dusting with insect powders. Some have even gone after the swarms of winged reproductives with a vacuum cleaner. None of these methods disturb the working termite.

No satisfactory method of destroying the termite has been found. Their nests are far under ground. The reproductives can fly to other points and establish new colonies.

The only treatment which has proved at all satisfactory is the treatment of the ground immediately around the house and of the wood in contact with the ground, the foundation or foundation timbers. This treatment consists

of boring holes into the ground at intervals around the building, or trenching, or both. Then a tested and proven solution poisonous to the termites is poured, or preferably pumped under pressure, into the holes and trenches. This solution spreads and penetrates, dries and crystallizes in place and remains a matter of years to form an effective barrier. The foundation walls and the cement or dirt floor of the basement are handled in the same way. Then all wood members in contact with the ground, the basement floor or the foundation walls are bored at sufficiently close intervals. Any other wood that appears to be a "sensitive" point or that offers access is so bored. Metal "one-way" plugs are placed in these holes and pipe lines attached so that the solution can be pumped into the wood under from seventy-five pounds per square inch pressure to as much as two or three hundred pounds per square inch pressure. Thus the solution enters, penetrates and spreads through the wood, drying and crystallizing in the same way and again forming a barrier.

There are several solutions used. Sometimes more than one kind is used on the same building, depending on the parts to be treated. There has been a great deal of research work done towards finding the most effective as well as the least expensive solution. The first solutions used carried extremely strong odor and fumes. Some were even dangerous for the operators to handle in close quarters as in partly excavated areas. Often the men would wear gas masks while applying the treatment.

The government has done considerable work in the study and development of solutions and methods, as well as several state and private laboratories, and universities, notably the University of California.

EFFECTIVE SOLUTIONS

There is now a solution which is highly penetrating, clear in color, non-staining and carrying almost no odor or fumes. Companies operating treatments against termites are often loath to divulge the formula of the solution that they are using. The more competent the company is the more careful they may be about this. The chances are that a reliable company knows more about the effectiveness of certain solutions than does the layman. So that, if one has confidence in a certain company it is sometimes well to leave the matter of choice of solution to the operators. This can be done especially in cases where the company treating a building guarantees their work for a period of years.

Many people are staggered by the cost of having a house treated properly. But if they would stop to consider that they have an investment of from five thousand dollars to twenty thousand dollars or more they would probably not deem a few hundred dollars mispent in protecting it.

But why should this treatment cost several hundred dollars? We have explained what the treatment consists of. The actual work has to be done by trained, competent men backed by engineers familiar with termite conditions and also familiar with building in

TERMITES AND THE HOME OWNER

all its aspects. The work is necessarily slow and exacting. No point can be passed over. Much of the work is done under difficult conditions, as under porches, in partly excavated areas, where the men must work lying down in cramped positions. The power equipment is costly. Many drills are broken. Large quantities of costly solution are used in a single building. If the work is done honestly and competently the cost will not be high.

When a house is treated there is also apt to be some corrective and preventive work done in the construction factors. This work, however, while generally under the supervision of the treating operators, comes under carpentry and masonry. It will consist of the replacing of all eaten wood with new, sound members; rendering the foundation walls and basement floor tight and dry; placing concrete footings under all posts and supporting members which would otherwise rest on the ground or basement floor; removing of any stumps within the limits of the foundation, and any other "log" or piece of wood with bark remaining on it; the removal of all scraps of wood and old piles of partly rotted wood; and finally and quite highly important, the "flashing" or "capping" of certain members with copper or other sheet metal. On new foundations this metal

capping can be placed over the entire top surface of the foundation wall, but of course, in the case of the house already built this is impossible.

There has been a great deal learned about the better construction of new houses which in itself serves as a strong preventive against termites. These new building methods concern the home owner, the architect and the builder, but a study of these methods belongs in a consideration of the subject dealing more pertinently with the construction of the building.

What, then, should the home owner do about termites? It is probably warrantable to make an inspection of any house built of wood or containing much wood. Look for damp, rotting places near the ground or around the sill inside the basement. Once you have seen wood eaten by termites you are not likely to mistake it. Also, should you discover swarms of the small dark flying reproductives, either outside or inside the house, press your investigation to the point in the wooden members from which they came or where their workers had been eating.

Then, if you think that possibly there is a termite infestation, call in the most reliable expert that you can find in your territory. Consider his report, and if you have confidence in him, follow his recommendations.

THE OUTDOOR LIVING-ROOM

By Olive Hyde Foster

TODAY more than ever is being recognized the fallacy of that old expression about the garden being an outdoor living-room! The truth is that it becomes so only when definitely designed; and as truth is mental, so the very first step is a plan following a clear mental picture—vision.

As a garden with no design is a mere flower-patch, so is the garden with only design a place we may enjoy strolling through, and then, perhaps unconsciously, may wonder, "Where do we go from here?"

The outdoor living-room, on the other hand, is the place, no matter how small, that irresistibly holds you, and where alone or with companions you instinctively pause for refreshment of body and soul.

The space is not so important as the situation. I recall one on a fine country estate, expensively equipped with rain-proof leather furniture, overlooking a formal walled garden; and then another, in the tiny back yard of a Brooklyn working community, with small iron table and chairs under a garden umbrella, close by a microscopic pool at the end of a few stepping-stones! But in the latter place the wife exclaimed, "We even eat our breakfast out here protected from the neighbors by the vines on the surrounding lattice; and after our evening dinner, we watch the stars until bed-time." Money was no consideration in either place.

So on every home plot will be found the logical spot for this outdoor room. It should have some privacy, so it should never be at the front or near the street where subject to the passer-by. It is more pleasurable when it is a part of or overlooking the garden. It is thrilling when it surprises with a

vista, extending the eye to the world beyond. And it should be accessible by a path that allures. Far have we progressed from the old summer-house set out in the middle of the lawn, in that most purposeless of all fashions. Instead it is most fascinating when come on unexpectedly, with its silent invitation to stop for rest and meditation.

It will be the more practical if it has a little shade, to protect from the hot sun or a quick shower; but of course that need depends on its proximity to shelter. And after so many generalities, it is well to consider more specifically these different features as I have found them in going about, and see which offers the greatest possibilities for your own individual use.

Up on the bluff of a small country home at Martha's Vineyard last year I found very interesting treatment of this problem. The property entrance, necessarily at the rear, backed the little garden. The house, close by, was on the slope of the hill, and though only a few feet higher, was subject around the front porch to all the winds of heaven. So on the side of the patch leading there, and facing south, between the garden and the house, a terrace had been excavated against the dwelling. Stone flagging insured dry feet, and with the rough stone set against the semi-circular wall, provided crevices and pockets for the rock plants and vines of a naturalistic background.

Here was a protected place in the sun for chilly days of Spring and Fall, yet in mid-Summer an awning enabled the family to enjoy the beauty and scent of the garden with a glimpse of the ocean beyond. The striped awning material on steamer chairs and stools

(Continued on page 106)

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DILLENBURG—A glorious salmon orange shaded rose. Unusually large flowers borne on stiff stems. Height 28". Doz. \$1.35—100, \$9.00
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REV. H. EW BANK—Lovely heliotrope lilac, darkening towards the base. Height 28". Doz. 65c—100, \$4.50
AVIATOR HAWKS—Dark pink with pale margin, large well formed flower on strong stems. Height 29". Doz. 90c—100, \$6.50
LOUIS THE XIV—Dark purple flushed bronze, shading into a margin of golden brown. An unusually large globular flower of great attraction. Height 32". Doz. 80c—100, \$5.50
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HERE'S a caution and a suggestion you can but welcome. Let's prevent the disappointments so many had last Fall in not getting the new Tulips they wanted. Never had we been so totally sold out so early. This was particularly true of the new Ideal Darwins that have jumped so in popularity. The supply in Holland is limited. Of many varieties we have purchased the entire available supply and the quantities of many kinds are small.

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I enclose 10¢ for sample of Red Arrow Garden Spray sufficient to make one gallon of spray.

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THE OUTDOOR LIVING-ROOM

(CONTINUED FROM PAGE 105)

was sun-proof, dried quickly after a rain, and harmonized with the surroundings in color. Though the main cost had been the time and trouble of the young couple in doing the work themselves, the result was an inviting spot which I shall never forget.

An even smaller retreat I have seen was on the cross axis of a garden—just a rose-arched seat with a matching table or tabourette. Here one could lay down the cutting shears or place the morning's harvest of blossoms immediately in water to prevent wilting, while resting before going back to make the day's arrangements. It was a charming place to study the garden by moonlight and listen to the fascinating sounds of garden night-life.

Up at Round Island, on the Sound, one end of a long pergola over a brick walk made a splendid outdoor room by being set with harmonizing chairs and tables for afternoon tea.

Up on the Great Lakes I saw an octagon lookout on the edge of the bluff. It was reached from the house by a matching stone walk bounded on each side by pastel-colored Petunias whose deep fragrance day and night added to the charm of water and sky. Imagine watching the moon rise with such surroundings!

Another outdoor room, a lookout high above Rogers Rock-on-Lake George, attracted the group of returning guests year after year, until the structure fell to pieces from very age. It was quite a climb up the trail, through the woods, beyond the garden and the knowing ones usually carried along a box of candy and some books to while away the hours. Benches around the side provided ample space for all to rest and gaze far across to mountains where the blue begins.

A more formal garden house is always perfectly placed when near a lake or stream. The glinting sunlight of the day, the rippling wave of the night supply a liveliness in keeping with high spirits. Here usually plenty of space can be found for games—badminton, table tennis, billiards, bowling, as taste and pocket-book permit—with a radio for dancing. With windows open on every side, broad veranda for promenade and the least possible furniture, such a building will surpass the handsomest house in popularity.

FOR CITY DWELLERS

All very well, you say, for those fortunate enough to live away from crowded towns. How about the poor mortals obliged to spend their leisure hours—summer and winter—on a small suburban plot, or (more restricted still) with only a city back yard? Surprising it is what can be done even there; and I recall visiting up in the East Sixties, New York City, where not a foot of ground space was available—only a roof-garden over a back extension, too small even to be walked in! Yet the governing principles had been understood and applied, and made a perfect picture to be enjoyed from the drawing-room. Slim boxed evergreens, 4 to 6 feet high, were backed against the wall of an adjoining sky-scraper, with space between them in the middle to allow for an artistic wall fountain, with a semi-circular pool base, permitting the

overflow thus to drop far enough to cool the plants close by, as well as to add the musical drip of the water. Potted plants allowed for plenty of bloom, and could be replaced whenever necessary at slight expense; and the whole was kept properly watered by a short length of hose that could be attached to the jet of the fountain. Sunlight could strike into this narrow space only in the late afternoon, but proved sufficient to keep things growing well; and the soft air of early morning or nightfall was sure to make the owners happy in their cave-dwelling. The eye, travelling to the wall but a few feet away, struck the evergreens pointing to the sky and was carried in imagination to the limitless firmament above.

FOLIAGE SCREENS

So rich indeed is the family with even a few feet of good old Mother Earth for a room at the side of the home. It should first of all be screened from the street by a row of evergreens or, much more serviceable in the city, the ubiquitous privet hedge which when kept well trimmed is just as effective as the costliest boxwood. As it drops its leaves, however, a trellis of wire or wood over-run with English Ivy, the cheaper Hall's Honeysuckle that is nearly evergreen, or Euonymus would be effective and lovely throughout the year. The ground should be covered for comfort; and stone matching the foundation would carry out the idea of unity.

Two of my friends in the heart of New York City have tiny back yard walled gardens that make ideal intimate retreats. One is bounded by a high board fence covered with vines; the other by a high brick wall that is nearly hidden by sturdy shrubs and broad-leaved evergreens that give lovely flowers early and late. Both have plenty of the little spring-blooming bulbs that enchant following the late snow, and thrive despite limited air and light. A few chairs and an ample table set on the paved terrace close to the first house allow the family to enjoy frequent meals there, conveniently served from the kitchen adjoining.

All garden furniture must be most carefully selected properly to fit into its surroundings. A place might be artistically perfect with home-made rustic pieces or simple wicker, and might be entirely wrong with hand-wrought iron. Wood in different colors and designs is likely to be most adaptable, especially close to a frame house. Concrete is now available in good styles at low price, yet when I saw a famous writer buying five hundred dollars' worth for his country home, I felt rather glad I would not be one of his visitors. Marble is best when used sparingly, in occasional pieces scattered here and there against a green background.

So the eternal principles of unity, mass and coherence govern, and are not affected by such consideration as space. The rules for good interior decoration apply alike to palace or apartment—indoor or outdoor quarters without regard to cost. And wherever good taste or necessity places the outdoor living-room, it can be made a harmonious and lovely part of the whole.

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New and rare Hybrids, the loveliest of all the Daylily family. Marvelous colors, ranging from rich orange to brownish red and light cadmium-yellow, with markings of mahogany-red and brown. Day Lilies thrive in almost any situation, and bloom from May to September. Full descriptions are given in

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IRIS

DAYLILIES

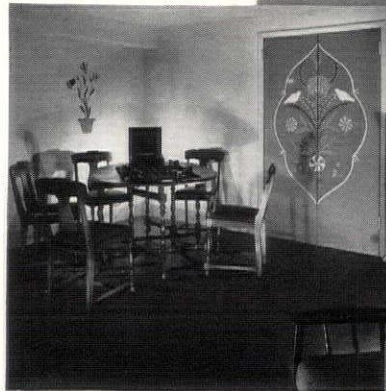
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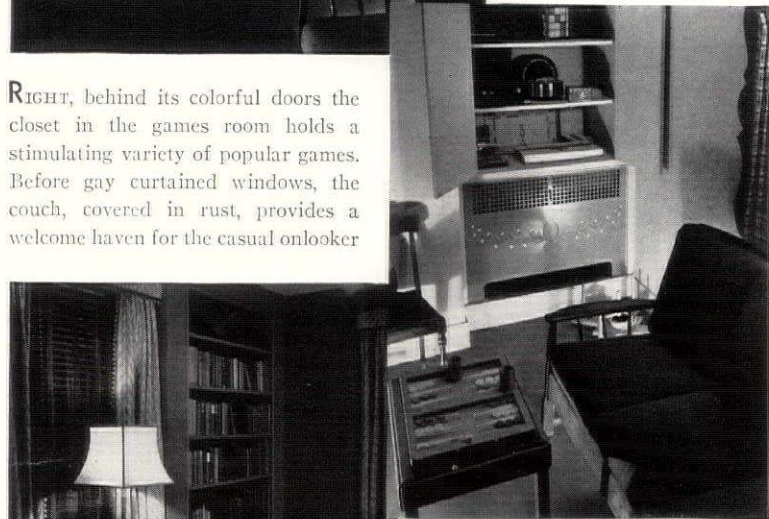
IDEAL ROOMS

RIGHT, the perfectly equipped wine closet in House & Garden's Ideal House. It is located at the foot of the stairs that lead into the basement, conveniently opposite the games room. Note the series of honeycomb shelves for the proper storage of fine wines. There is adequate additional space for other liquors and extra shelves on which to keep glasses



LEFT, a corner of the gaily decorated games room showing a comfortably large maple table and plenty of chairs, in the same wood, for those who wish to play table games

RIGHT, behind its colorful doors the closet in the games room holds a stimulating variety of popular games. Before gay curtained windows, the couch, covered in rust, provides a welcome haven for the casual onlooker



LEFT, in the library with its warm copper-colored walls and floor, a desk of bleached mahogany is a distinguished highlight. It holds a typewriter and a bamboo lamp



RIGHT, gleaming metal surfaces please the eye and are easy to clean. The electric stove is the latest achievement in cooking efficiency. The floor is covered in brown linoleum, and turquoise Venetian blinds are a bright color accent



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New Economies in Lawn Care

To provide economy in caring for lawns of every character, Jacobsen Power Lawn Mowers are offered in seven models—both wheel and roller design—with cutting widths ranging from 20 to 64 inches. Each model is built for a specific type of service. No matter what size or kind of lawn you have to cut, you can select a Jacobsen Power Mower with the assurance that it gives you the utmost in fine engineering—sturdy construction—efficient performance—and economical operation. New improved models are described in our catalog.

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GARDEN LIGHTING

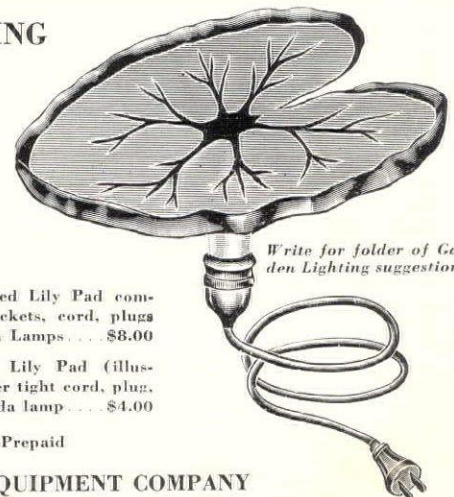
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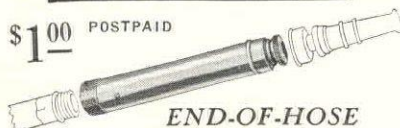
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Please give me the name of a store where I can buy Garden Club hose.

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F. S. LINCOLN

THE OUTDOOR living room of A. O. R. Baldrige, Esq., in New York City is shown on this page. Ampelopsis and Ivy trained on a woven wood fence screen two open sides and an Ivy-covered fountain provides a charming focus

HANGING GARDEN

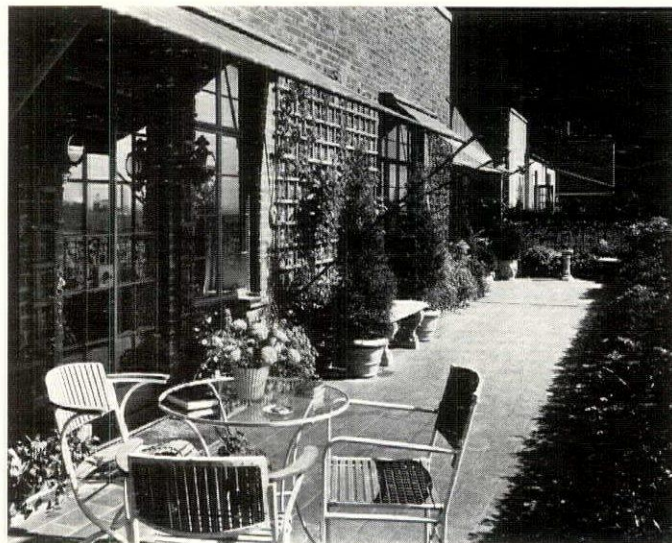
WITH our modern architecture, country in the city has been made possible by means of the terrace or penthouse roof garden. The opportunity for variety of these gardens, however, has not been taken to full advantage as frequently as appears to be possible. There is no reason for confining one's efforts to traditional patterns for terraces. Interesting individuality should be the goal of the landscape architect in planning each garden.

There are quite naturally certain definite limitations inherent in a "garden in town", limitations such as view, exposure, and climatic conditions, but none of these is insurmountable if approached with care, planning, imagination and an originality unhampered by the ideas of those before us.

The penthouse roof garden of Mr. A. O. R. Baldrige, in New York City

is a typical example of what may be done in the way of combining the aesthetic values of deep foliage and multi-colored bloom with the practicality of sheer living comfort. Mr. Baldrige wanted an "outdoor living room", which on first thought might seem difficult to achieve, yet deliberate and careful planning brought the desired result.

Naturally the largest space of the roof was utilized for this. To provide a dry floor during rains, a raised flagstone terrace was built over drainage channels and rain pockets, and over it, for a ceiling, a heavy green and yellow and black striped awning was laced to a permanent frame. Intimacy was obtained by carefully screening the two open sides from neighborly curiosity with heavy growth of English and European Ivy, backed with Ampelopsis,



A LONG allée forms an approach to Mr. Baldrige's roof garden. Perennial plants in concrete troughs make the border, and Forsythia, followed by Ivy, covers the latticed wall and iron railing. The white iron table is glass-topped

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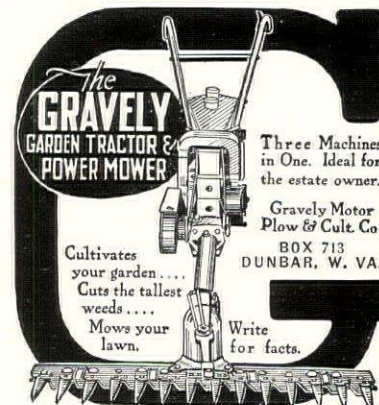
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HANGING GARDEN

trained against and completely covering an attractive DuBois fence. The planting was done in built-in brick and concrete troughs on three sides. The troughs are wide enough to allow a foreground planting of thick foliage plants, largely of the tropical varieties that thrive so well in a shady location even on the hottest day of a New York summer.

In one corner is built a fountain that, while it is the focal point of the room, is so delicately covered with Ivy as to be less a distraction than a harmonious effect with the surrounding atmosphere.

The furniture here is bamboo painted white to give a feeling of life and gaiety, and is covered with pastel shades of contrasting rust and sea green. Here is an intimate spot that gives shade on a bright day and shelter from summer rains.

The building wall on one side was covered with a trellis to the awning line, and this in turn was covered with an abundance of trained Ivy, through which jutted two simple lantern type wall-fixtures, giving ample light for evening use.

A FORMAL APPROACH

The approach to the outdoor living room is a long, not overwide terrace. Here was an opportunity to incorporate more formality, such as might obtain in a formal garden walk. Again, on both sides of the approach are built-in brick troughs of such width and height as to permit considerable planting, forming what might be termed an allée, yet wide enough to give sufficient room for both decorative and useful furniture.

The walls here were likewise covered with simple lattice, which in a short time was overgrown with foliage planting. For early Spring effect, Forsythia was trained and tied in espalier manner, and as the bloom of Spring growth disappeared it was supplanted by Ampelopsis and Ivy. The iron picket railing opposite the house wall was covered with Ampelopsis and Ivy, making a thick leaf wall along the background and at the same time offering great protection from the wind, which blows much of the time on the higher buildings, for the more delicate flowering plants used in the foreground of the troughs. Brilliant flowers, apparently placed at random but actually planted with studied care, break what might otherwise be a monotony of the many shades of green foliage.

Flowers were chosen in such a manner as to permit not only a constantly changing scene during all the summer, but also in sufficient quantity to supply cut flowers indoors. Trailing Ivy, directly in front of the troughs, is festooned over the edge, and forms a most effective lushness in soft and shadowy contrast to the weather-beaten brick of its background.

Heavy stone tubs containing English Juniper and Box frame stone benches placed at such intervals as to break up the illusion of too great distance for the width of the allée. At one end a sundial, with short stone benches for a bordering frame, draws the eye from adjoining buildings, the outlook of which could not be otherwise concealed. A small group of white iron furniture with natural wood backs and seats at the other end

suggests both decorative and utilitarian value for the occasional tea.

A pair of old carriage lamps, converted to electricity, were used at the doorway into the house.

A small area, separated from the main terrace, but connected by a narrow passageway, was converted into a most attractive breakfast nook. Here wall treatment is the same: lattice against the wall, covered with vines, and a foreground of rotating flowering bloom. Dark red iron furniture makes a pleasing combination with the indoor treatment visible with open windows.

To obtain both a variety and abundance of planting, it is necessary to provide the right foundation. Usually wooden boxes are impractical. The principal objection is that wooden boxes tend to dry out the top-soil too quickly, which is especially injurious in the winter when a quick drying frost permits no transfer of moisture from the box to the roots of the plants. A mild winter rain simply runs off from the frozen top-soil, whereas with the porous trough of brick and concrete, absorption will transfer the needed moisture. Also troughs of this nature allow far slower temperature changes, which is most important in the case of newly transplanted flowers and delicate varieties of plants.

Drainage is natural with troughs, but almost impossible with boxes, plant roots becoming therefore alternately too dry or too wet. And of course for decorative effect and for economy in their permanence, the correct foundation troughs, brick and concrete, are far superior. One important feature of foundation troughs is the greater ease in insect control, which in every case of gardening is necessary. In wooden boxes a greater decay, in plant and root decay caused by periodically over-saturated soil, and in decay of the boxes themselves, is a factor in the abundance of insects.

In planting here, Privet was avoided because, while it is hardy, each successive year produces top growth well, but very meagre side growth. Such shrubs with naked stems do not add to the decorative quality. For vines and shrubbery for background purposes, Ampelopsis, Bignonia, small leaf European Ivy, hardier than the English Ivy, Wistaria, Clematis, and Panicleata were used.

BRIGHT COLORS

For heavy splashes of color, Tree-Begonias, Ficus and Elastica with its glossy planting gave additional charm by either luster or colored foliage.

To provide bright colors and successive flowers for the entire summer in the somewhat shaded places, Dificus, Begonias, etc., Azaleas, Aquilegia, Heliotrope, Lantanas, Fuchsia, Impatiens Sultani, Saxifraga, Marigolds and Zinnias were used along the borders. For the most sunny exposures, the different types of Begonias, Heliotrope, Fuchsia, Lantanas, Tagetes, Celosia, vari-colored Coleus, Torenia, Dahlia-Magnon and Dianthus Sinensis were planted. Marigolds were especially prolific and Japanese and domestic Carnations provided a buttonhole.

Under the awning, border planting was confined mostly to the tropical varieties, including several Cacti, low-growing Rubber shrubs, Ginger, white and vari-colored Ivies and Gardenias.

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To be beautiful and healthy, your roses and other flowering plants, as well as trees, shrubs and evergreens, must be kept free from destructive insect pests. For absolutely sure results and absolute safety to your plants, use Wilson's O.K. PLANT SPRAY . . . and spray early to keep insect damage at the very minimum.

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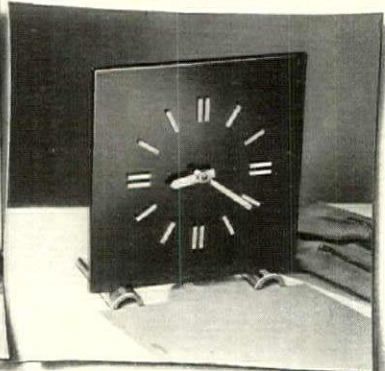
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